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ABSTRACT

Methods for the effective teaching of English are examined in 10 selected papers from the Fifth Conference on English Education held at the University of Georgia in 1967. Five of the papers consider the necessity of college English methods courses and propose revisions in them. The other papers discuss--(1) innovations in clinical experiences for the student teacher, (2) restructuring of the university curricula based on new knowledge and English materials, (3) what literature to teach and why, (4) the rationale of the national testing program and its methods of assessing growth in English, and (5) the use of examples of effective English teaching to develop a possible canon of concrete practices. (this document previously announced as ED 015 195.) (JB)

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METHOD IN THE TEACHING OF ENGLISH

Selected Addresses Delivered at the Fifth

CONFERENCE ON ENGLISH EDUCATION

University of Georgia

March 30, 31, April 1, 1967

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Editor

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INTRODUCTION

When four hundred professionals gather for a conference, the air becomes charged with forceful currents of fact, opinion, and judgment; when the professionals are English teachers, the ear as well as the mind is assaulted. For the Fifth Conference on English Education, Program Chairman George Henry provided three dozen speakers, all of whose addresses might have been printed in this volume. The ten talks that were selected for printing in the following pages are representative of the Conference, but of necessity only partially so.

As any convention-goer knows, some of the most valuable ideas one carries away from a professional meeting are obtained not by listening to formal speeches, stimulating as these may be, but by participating in informal discussions and social conversations with others engaged in the same work. The 1967 Conference offered many opportunities for the spontaneous exchange of points of view. The talks which were chosen for printing excited the minds and feelings of listeners sufficiently to stir up discussion during the three-day meeting. If the printed word has anywhere near the power of the spoken word, these papers should act as agents to bring about some ferment among the thousands concerned with the profession of teaching English.

Thinking back on the Athens Conference, I recall a heavy emphasis on the individuals who have the responsibility for preparing the teachers who will work in the classrooms throughout the United States and Canada: deans, department chairmen, professors, supervisors, and cooperating teachers. Programs, courses, materials, and facilities are important, too, but the burden of responsibility falls on the human beings who plan the programs, teach the courses, select the materials, and use the facilities. There are many suggestions for all of us to react to and to act upon in the pages that follow.

David Stryker
University of Florida

National Council of Teachers of English

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Teaching, Learning, and the Learning of Teaching

DANIEL A. LINDLEY, JR., *Florida State University*

I. How does the teacher of a methods course in the teaching of English determine what to include in such a course and how to present that content? This paper will suggest (a) that the content and procedures of such courses are actually determined more by the idiosyncrasies of the instructor than by anything else; (b) that a theory of learning, applied to the methods course, is likely to create more problems than it solves; and (c) that a theory of instruction can, and should, make a definite contribution to such a course.

Let us begin, then, with the idiosyncrasies of the instructor. We can, I think, provide a sketchy profile of the teacher of the methods course in English. Because he has at some point in his career actually taught in school, he has some convictions about things that work—at least things that work or did work for him when he was actually teaching kids. However, in addition, he is a member of a department of education or English education in a college or university, and he is therefore faced with a major challenge in which he can or should luxuriate: he must be asking himself searching questions about what the structure of English is or ought to be, and about how his idea of that structure should be reflected in the classroom. Such global questions haunt all good school teachers, of course, but there is seldom time in the day for pondering them. The college teacher *can* ponder them and does, and some of the results of that pondering will appear in the methods course. Our sketch, then, is of an experienced teacher with a set of convictions, values, attitudes, and memories about English and about ways of teaching it. And of such stuff is the methods course made.

In many subjects this mixture of forces working to shape a course would be entirely appropriate. For example, there was surely nothing bad to be said about the fact that a Kittredge or a Chauncey Tinker presented literature to his students not at all as pure Shakespeare or Milton, but as literature filtered through his own exquisitely tuned sensibilities. In such cases, the idiosyncrasies of the instructor led to triumphs of teaching. But the methods course is not an analogous situation.

The idea of the methods course is to help beginning teachers begin to teach. It is designed to help them to *do* something. What a person does after a methods course is to teach: and teaching is a public performance, something done right there in the classroom, where it can be seen by any number of students, supervisors, and master teachers. What a person does after the course in literature may be entirely private and in any case is his own business: he may read more, he may

see the world differently, he may even decide to teach. The literature course may indeed start a student on such private journeys; the methods course, on the other hand, usually comes near the end of that journey, with the real world—in the form of student teaching—just beyond. In summary, the purpose of the methods course suggests that its procedure be determined a little differently from that in other sorts of classes.

There is another serious consequence of the placement of the methods course. In the literature course the student is free to test his reading of a work against his teacher's (except perhaps on examinations). In the methods course this is much harder. If the methods teacher says that such and such will work in the teaching of writing, then the student can do nothing but recognize that at least the technique probably did work when the instructor used it. The preservice teacher represents not only a captive audience but a uniquely receptive one because he has no actual experience with which to evaluate what is being presented. I often hear beginning teachers tell me that they wish they could take the course again after a year or two of actual teaching. With that experience behind them they could check out the course, automatically sorting out the good from the bad, the true from the false. The preservice teacher cannot do this; he must absorb it all and hope for the best.

This puts the methods instructor in a hazardous position. For one thing, he can, wittingly or unwittingly, present his own beliefs as if they were facts and can rationalize this procedure to himself by considering the obvious gap between his own experience in teaching and that of his students. For another thing, unless he continues to teach real children as he teaches the methods course, he may gradually embalm the procedures that used to work for him when he was teaching youngsters. And these embalmed memories become less and less susceptible to the instructor's rational and critical evaluation as time goes on. Finally, as the instructor pursues that contemplation of English mentioned earlier, it becomes harder and harder for him to reconcile this exhilarating philosophical quest with his students' need for the sort of low level, practical help that will enable them to survive that first teaching experience. This, then, completes our sketch of the methods teacher: torn to some extent between theory and practice, faced with students whose need for his help borders on the irrational, hung up on his own memories of teaching, and trying to be a scholar in the amorphous field of English education.

Thus the idiosyncrasies of the instructor may play a particularly important role in determining what happens in the methods course, especially when one considers the halo effect on those memories of teaching and the helpless nature of the students in such courses. The way out of these difficulties is provided, I am convinced, by a carefully wrought *theory of teaching* or, if you prefer, a theory of instruction. In the final section of this paper some suggestions are made about what such a theory of teaching might look like. Let us consider for a moment, however, the distinctions that might be made between a theory of learning and a theory of teaching and some of the problems that might be raised if one were to try to use a theory of learning as a base for a methods course.

II. A theory of learning would by definition center on the student. It would seek to build some sort of model of the student, and it would consider his motives, his past experience, the ways in which he organizes and synthesizes experience, and the ways in which his styles of thinking may be changed by new experience. A very good example of a model of a student is provided by Suchman's inquiry cycle.[1] In an ideal world we could certainly base a methods course on such a model. If the model is interesting and sophisticated enough, we could hypothesize all sorts of experiences (or "lesson plans" or "units") and then set about the task of trying them out or, rather, encourage our students to try them out. And here I think is the great weakness of the theory of learning. It would encourage an empirical approach to teaching which is absolutely essential for the experienced teacher but which is very difficult for the beginning teacher to use effectively. Furthermore, any theory of learning forces the instructor who would use it to keep his attention on the student in school, rather than on the teacher of that student. Once again, this is just, but it is also Utopian. The beginning teacher's first concern is his own teaching. He must get that under some kind of control before he can start to pay much attention to what his students are doing; his security, right or wrong, lies in himself. (Sometimes, of course, it lies outside of himself, in his lesson plan. We have all seen the beginning teacher who ignores excellent student responses in order to stay within the artificial boundaries of his plan. One might think that a theory of learning might force him to listen more carefully to students, but it might also cause him to have only an inordinate faith in his plan because that plan rests on assumptions about what is supposed to be going on inside the students' heads, as opposed to the teacher's.)

To reiterate: the point cannot be made too strongly that a theory of learning may of course be used to validate a method of teaching, but it is Utopian to do so in the context of the methods course. The first task of the beginning teacher is to survive. Only when he has learned to do that can he turn his attention profitably to connections between what he is doing in class and a theory of learning. We turn, then, to a theory of instruction to see what it may offer.

III. A theory of instruction must be centered on what the teacher actually does in the classroom. This point cannot be overemphasized. All too often there is confusion between what actually happens in class and what the teacher says or thinks is happening there. In other words, the lesson plan is not the lesson; it is, rather, a sort of map of a territory that in the case of the beginning teacher has not yet been explored. This can be a real problem even for experienced teachers. Several years ago, a study was done in Illinois to try to find out whether teachers taught gifted students in special, different ways.[2] Eighty-six teachers volunteered to take part, and we may assume that most of them were convinced they could show the researchers that what they were doing for gifted students was special. Alas, these teachers overwhelmingly asked the same kinds of ques-

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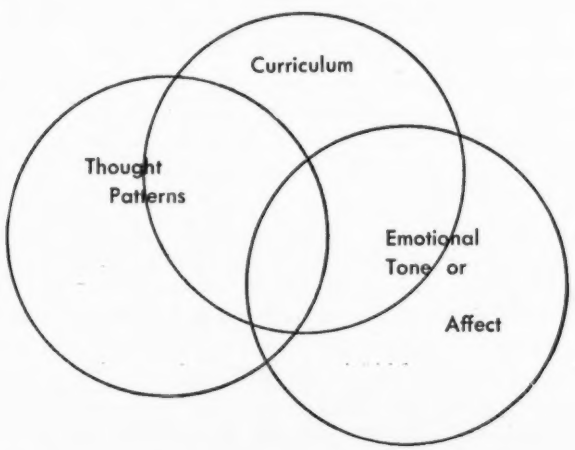
[1] J. Richard Suchman, "Inquiry Training: Building Skills for Autonomous Discovery," *Merrill-Palmer Quarterly*, VII (1961), 148-169.

[2] David M. Jackson and William M. Rogge, *Report of the Special Study Project for Gifted Youth* (Office of the Superintendent of Public Instruction, Springfield, Illinois, 1959).

tions in both fast and slow classes; and they also created in both types of classes the same emotional atmosphere. And this was so despite the fact that the teachers themselves were voluble in their descriptions of how carefully they provided for differences in ability. This and other related studies indicate beyond doubt that even the experienced teacher remains largely unaware of much that he is doing in class. Thus to say that a theory of instruction must be centered on what actually happens in class is by no means to assert a platitude. As Smith[3] and others have pointed out, teaching is a fantastically complicated enterprise; the number and variety of things that can happen between one teacher and thirty youngsters is absolutely staggering. The first thing a theory of instruction must do is to organize or categorize that complexity.

There are three equally important aspects of teaching, and their relationship may be suggested by a sort of Venn diagram, as follows:



Now it should be immediately apparent that in the actual classroom no one of these areas can be separated from either of the others except by some arbitrary decision on the part of an observer or researcher. In other words, from the point of view of the teacher and the student, they are not separable. If the English teacher wishes to try to deal with a certain kind of creative thinking process, for example, it is necessary for him to try to create an appropriate classroom atmosphere for it. This point will be developed below. Furthermore, the teacher must be satisfied that such thinking is a legitimate part of his curriculum or of his subject, as he understands it.

A theory of instruction, then, must take into account each of these areas. Now the area of the curriculum, of the nature and structure of the subject of English, is the one area which I am sure is handled capably in any methods course worthy of the name. For one thing, it is the area where the instructor is spending his professional life. For another thing, it is the area dealt with extensively in the

[3] B. O. Smith, "Toward a Theory of Teaching," *Theory and Research in Teaching*, ed. Arno A. Bellack (Teachers College, Columbia University, 1963), p. 3.

standard texts, in collections of readings, and in articles in the *English Journal.* Nevertheless it is extremely useful to consider some of the connections between the curriculum—the subject of English—and the other two areas, and this will be done briefly at the end of this paper.

The other two areas—patterns of thinking, and the emotional tone of the classroom—are harder for those of us in English education to do something about. They are more properly thought of as being in the domain of the psychologist or the person doing research into what actually happens in the classroom. But we have much to learn from these people, and if such learning means crossing academic boundaries, so be it. In looking at the works of Guilford or Flanders, we enter the world of the empiricist, the measurer, the builder of models of teaching and of thinking, and we leave—to some extent—the world of English *per se;* and the world of English usually appears more pleasing, more attractive, and more humane. We leave in effect a world in which it is plausible to think of teaching as an art and enter one in which it is viewed as a series of analyzable acts. In spite of all this, it is a useful task to try to construct some parts of a theory of instruction based on the work of the two men mentioned above. To leave for a time the world of English is not to forsake it.

The work of Guilford which I have found most useful is that which attempts to classify several different kinds of thinking which can occur in the classroom. Guilford's writings in this area[4] are more general than what is implied by limiting them to the classroom setting, and other workers, such as Gallagher[5] and Rogge,[6] have been successful in applying Guilford's hypotheses and models to actual teaching.

To start with, we may distinguish four kinds of thinking; in other words, it is Guilford's work that clarifies the "thought patterns" part of the diagram. The first kind of thinking is simply memory or rote recall of facts. The second kind is what Guilford calls "convergent," and it consists of that activity of mind in which data or facts are considered, shifted around, or synthesized in order to come up with some respectable and logical conclusion. The third kind of thinking is called "divergent," and in this kind of thinking one is invited to invent his own idiosyncratic products, to create something new. For example, creative people such as composers or writers, having mastered the convergent aspects of their art, use divergent thinking to come up with original productions. The fourth kind of thinking is called "evaluative," and here the task is to make a moral or aesthetic judgment about something.

We may illustrate each of these kinds of thinking with questions an English teacher might actually ask in class. If while teaching *Macbeth* the teacher asks the class, "Who killed Duncan?" then clearly only memory is involved: the student either knows the answer (from reading the play or Cliff's Notes) or he does not know. When the teacher asks, "Why did Macbeth kill Duncan?" the student's task

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[4] J. P. Guilford, "Three Faces of Intellect," *American Psychologist,* XIV (1959), 469-479; "The Structure of Intellect," *Psychological Bulletin,* LIII (1956), 267-293.

[5] J. J. Gallagher, *Teaching the Gifted Child* (Boston: Allyn & Bacon, Inc., 1964).

[6] William M. Rogge, *Teacher Self-Assessment Kit* (Illinois Demonstration Project for Gifted Youth, University of Illinois, Urbana. Mimeographed).

is to gather appropriate data from the play and come up with a cogent answer. It is interesting, incidentally, that those ubiquitous trots can turn the best-laid convergent question into a memory one: the student has only to remember why the *notes* said that Macbeth killed Duncan. When the teacher asks, "What would you have done if you were Lady Macbeth?" clearly the intent is for the student to think divergently, to make up alternative plots for the play based on the student's own feelings about what he would do as Mrs. Macbeth. Finally, if the teacher asks, "Should Macbeth have gotten away with all the murders?" the idea is to get some sort of moral judgment. Again, there are interesting possibilities here. How would your confirmed Machiavel answer such a question?

I do not think it is possible to ask a question in class that cannot be classified into one of these four categories, although one often needs some contextual clues to be sure of how to classify someone else's questions. This system does not make trivial distinctions but, rather, very powerful and general ones. It will be seen, for example, that the convergent question tests essentially the same abilities that are measured by a Stanford-Binet IQ test, whereas the divergent question calls for what Torrance[7] deals with in his studies of creativity. Speaking generally, this classification of kinds of thinking puts us in the position of being able to ask what sorts of thinking have particular importance for one or another section of the English curriculum, and it should certainly follow that different kinds of thinking are appropriate at different times during the coverage of the year's work in an English classroom. For example, divergent composition assignments about literature invite the student to participate in the book, to become a character in it, to shape its plot to fit his own experience. The convergent question about the same book forces the student to come to terms with the book as a given set of data to be analyzed in some logical way. When a student, whining, says to the teacher "Are you going to make us *think* today?" it is usually convergent thinking that he has in mind. If a beginning teacher has been made very much aware of these distinctions between kinds of thinking, then he can plan much more purposefully, and he can also plan to make deliberate shifts from one kind of thinking to another. This is of the greatest importance: remember that the eighty-six experienced teachers in the Illinois study made few such shifts. One must conclude that in general the patterns of thinking a teacher uses in the classroom are usually determined far more by unconscious assumptions and preferences within the teacher than by conscious planning. In other words, some teachers like only one or another kind of thinking, and so please themselves by requiring only what they like. This is reprehensible in a subject as Protean as English, in which all four kinds of thinking have important places.[8] The use of this model of thought patterns opens up to the prospective teacher the idea that he must decide not only what questions to ask, but what *kinds* of questions—a far more powerful sort of

[7] E. Paul Torrance, *Guiding Creative Talent* (Englewood Cliffs, N. J.: Prentice-Hall, 1963).

[8] One way to measure where the priorities are being placed in English is to go over the examinations given in a school or school system. I have done this for four years with the examinations given in schools I have worked with as a consultant. Almost 75% of the items on these examinations have been memory questions: a sad commentary on what is being given priority. Memory questions are useful only in the service of the other three kinds of thinking; of course one has to know facts, but the only interesting thing is what one *does* with them.

decision. Furthermore, he will see that he is obligated to shift his emphasis from one kind to another as the year progresses. All too often teachers make elaborate shifts in curriculum content—from grammar to composition to a novel to a set of short stories—but they make no shift at all in the kinds of thinking they are asking their students to do. A memory question, whether about *Hamlet* or the passive transformation, is still a memory question. Of course, the teachers may think they are making significant changes, but the odds are that they are not, because their teaching style is being determined by forces largely below the level of conscious and rational thought. The great contribution of this part of a theory of teaching is to lend order and structure to a set of decisions that should be shaped by the structure of the subject but are actually determined by the idiosyncrasies of the teacher.

What is true of the intellectual operations in teaching is equivalently true of the ways in which the teacher sets the emotional tone in his classroom. We may take, for example, the teacher who has as one of his objectives the fostering of divergent thinking in his students—in other words, he wants to encourage creativity. Let us further suppose him to be teaching in a school which serves an urban slum. Finally, let us suppose that he has been told or has found out by trial and error[9] that divergent questions get better responses from slum-dwelling students than the other sorts of questions do—in essence because divergent thinking is not culture bound. Now, having made the excellent decision to stress divergent writing and speaking assignments, what will happen when he actually goes into the classroom? If our teacher is typical—that is, representative of what teachers usually do in American schools—he will let his students talk no more than one-third of the time in class. The rest of the time, the teacher will be talking. More often than not he will be lecturing; two-thirds of his talk will be of that kind. The rest will be devoted to giving directions, to chewing out misbehaving students, to asking questions, and to encouragement of one sort or another. What is especially important to look at is the amount of that encouragement. Remember that we started with a teacher whose avowed objective was to encourage creative thinking. Surely praise from him should be a powerful helping force, especially as the students begin to realize that they will not be "held responsible" for some of the things they have done in English in the past, such as the definitions of the parts of speech as they appear in some moldy handbook. But how much praise will our typical teacher hand out? Even with this admirable objective before him, we may say with some confidence that no more than five per cent of his talk will be devoted to praise of any kind.[10]

The point of all this is that the best plans of teachers are often jeopardized or even ruined entirely by what happens to those plans when the teaching of them is actually proceeding. The teacher who wishes to encourage divergent thinking in

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[9]Note that a classification of thinking, along with some ideas about what the products of the various kinds of thinking should look like, should cut way down the amount of trial and error necessary to arrive at successful classroom practices.

[10]Ned A. Flanders, *Teacher Influence, Pupil Attitudes, and Achievement* (Final Report, U. S. Office of Education Cooperative Research Project 397, University of Minnesota, Minneapolis, 1960).

his classes simply must create in those classes an atmosphere based on his acceptance of what the students are saying. Not only that, he must *listen* while they talk or read out loud or whatever; if he talks two-thirds of the time, the students are bound to feel less and less autonomous, more and more under the direct influence—to use Flanders' term—of the teacher. If a teacher wants students to feel comfortable and at ease when they are producing something, he must ask questions and praise far more answers than he rejects; he must deliberately make himself into a warm, accepting person, even though this may by no means be his true nature. He must learn to create an appropriate classroom atmosphere. And this aspect of teaching, more than any other, is what the methods course is most likely to leave to chance. It is at this point that the methods teacher—myself included—is tempted to fall back on the notion that some people are simply born to be better teachers of, say, deprived kids than others, just as some people are better than others at playing the piano. However, I am convinced that this dimension of teaching can and should be subjected to rational analysis with a view to helping teachers gain control over the tides of feelings that sweep back and forth in any classroom.

As the Guilford classification provides a way of looking at intellectual operations, so the system of Interaction Analysis developed by Flanders gives us a way of looking at what the teacher does in establishing the tone in his classroom. It also enables a researcher to do far more than this, but my concern here is not with research. The literature on Interaction Analysis is readily available,[11] and this is not the place to present a detailed description of what is involved. Suffice it to say that the Flanders system categorizes only verbal interaction in the classroom; that there are nine categories for classifying talk;[12] and by writing down the appropriate classification symbol every three seconds for the duration of the class or any shorter period of time, the observer ends up with a series of numbers that can be entered into a matrix. From this matrix many things may be inferred and determined about what happened in the class, from very simple things such as the percentage of teacher talk to very sophisticated things, such as the amount of attention the teacher pays to feelings and attitudes as compared to the amount of attention he pays to his subject matter as such. Perhaps most important, one can determine how *direct* or *indirect* the teacher has been. A teacher, for Flanders, is indirect when praising or asking questions; direct when lecturing, giving directions, or—obviously—bawling out a student. If in the methods course it is possible to begin to establish certain habits of performance along these lines, then the beginning teacher is, in my opinion, better equipped to begin teaching. He will be less puzzled and upset by some of the things students do and some of the things he does because of what they do since he will have thought about the possibilities and will have worked with them.

In my own methods course, each student teaches a partner-student for at least three five-minute sessions, which are taped. The first session requires that the student who is teaching use a convergent question to begin with, and, further,

[11] See, for example, E. J. Amidon and Ned A. Flanders, *The Role of the Teacher in the Classroom* (Minneapolis: Paul S. Amidon and Associates, Inc., 1963).

[12] Table 1 on page 10 at the end of this paper will clarify this analysis.

that he must find ways of rewarding the answers he gets, if possible; he must try for something like a "four-eight-three" sequence in the Flanders. Another session requires that a divergent question be the main type asked, and the student who is the teacher must try to produce "ones" and "twos." In other words, he must try to understand and accept what the student is saying at the level of feeling. My hope is that my students will feel a little more at ease, not only about teaching in general, but about this particular aspect of it, when they begin. It seems very difficult to praise other people in our culture; the fundamental emotion even at testimonial dinners is embarrassment, both on the part of the donor and the recipient of the gold watch. Practice may help.

The general point of all of this is that teachers can *learn* to do things which modify and improve the emotional climate in their classrooms. But I do not think much can be done to encourage this in the absence of some sort of model—a classification system—of what is going on in the classroom. But given such models, we may proceed to construct something like a theory of instruction. It will be a description of what is actually happening in the classroom rather than of what we *think* is happening in the student or of what we *think* the teacher is trying to do.

There remains one aspect of all this of great concern to any teacher of English. What is the connection between these two pieces of a theory of instruction and that third circle in the diagram called "curriculum content"? The attached diagram represents one suggestion of an answer to this question. It represents a general plan for a year's work in English for slow students. It begins with divergent composition work because of the fact that there is no possible way of getting a wrong answer to such questions, and it will therefore be relatively easy for the teacher to hand out much genuine praise; it moves on to a convergent study of literature, to help the students to read better and also to insert the beginnings of a sense of order and discipline into the year; and the work in sentence structure heightens those aspects. You can see that as the year progresses *the style of teaching done by the teacher changes, and the changes are deliberate and planned.* The teacher is no longer bound by his misperceptions of his own teaching; instead, he is making conscious changes, in a sense in his very self, based on what he is trying to accomplish in his curriculum.[13]

In summary, a theory of *instruction* enables us to look closely and objectively at teaching itself, and that is the beginning teacher's greatest concern. And many teachers, even those with much experience, would be enabled to make appropriate changes in what they do based on what they know about the children in front of them. Those teachers in Illinois were convinced that they were doing special things for the gifted students, but they were not; they were doing the best they could, but they were enmeshed in themselves, in thoughts and modes of teaching that lie too deep for tears. A theory of teaching may not be an inspiring or an uplifting thing, but it will bring those thoughts and modes into rational focus. Once that is done, we may move on to the great questions about knowledge or the mind of man. In the meantime, the theory of teaching gets us into the classroom, which is itself also and always a beginning.

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[13] Table 2 on page 11 at the end of this paper will outline this progression.

TABLE 1

FLANDERS' ANALYSIS

Summary of Categories for Classroom Interaction Analysis

TEACHER TALK	INDIRECT INFLUENCE	1. ACCEPTS FEELING: accepts and clarifies the feeling tone of the students in a nonthreatening manner. Feelings may be positive or negative. Predicting and recalling feelings are included. 2. PRAISES OR ENCOURAGES: praises or encourages student action or behavior. Jokes that release tension, not at the expense of another individual, nodding head or saying "uhhuh?" or "go on" are included. 3. ACCEPTS OR USES IDEAS OF STUDENT: clarifying, building, or developing ideas or suggestion by a student. As teacher brings more of his own ideas into play, shift to category five. 4. ASKS QUESTIONS: asking a question about content or procedure with the intent that a student answer.
	DIRECT INFLUENCE	5. LECTURES: giving facts or opinions about content or procedures; expressing his own idea; asking rhetorical questions. 6. GIVES DIRECTIONS: directions, commands, or orders with which a student is expected to comply. 7. CRITICIZES OR JUSTIFIES AUTHORITY: statements intended to change student behavior from nonacceptable to acceptable pattern; bawling someone out; stating why the teacher is doing what he is doing, extreme self-reference.
STUDENT TALK		8. STUDENT TALK—RESPONSE: talk by students in response to teacher. Teacher initiates the contact or solicits student statement. 9. STUDENT TALK—INITIATION: talk by students which they initiate. If "calling on" student is only to indicate who may talk next, observer must decide whether student wanted to talk. If he did, use this category.
		10. SILENCE OR CONFUSION

TABLE 2

A PROGRESSING THEORY OF INSTRUCTION

	Curriculum Content	**Predominant Intellectual Operation**	**Indirect/ Direct Ratio**[15]
Beginning of year	Written and oral composition	Divergent	Very high (much praise)
	Short fiction and related written composition	Divergent to Convergent	High at beginning, but decreasing as convergent patterns emerge
	Sentence analysis based on previous composition work	Convergent to Memory to Convergent	Same as at end of previous unit
	Elaboration of sentences based on **Christiansen's model**[14]	Convergent to relate to previous work, but shifting to Divergent as students' fluency increases	Rising in proportion to the amount of divergent thinking required
	Composition: short paragraphs of narration	Divergent	Very high
	Rhetorical analysis	Convergent to Evaluative	Begin high: then, lower in convergent lessons than in evaluative ones
	Analysis of poetry	Convergent	Same as convergent parts of previous unit
to end of year	Good and bad poetry compared, etc.	Evaluative	Higher than previous convergent sequence

[14]Francis Christiansen, "A Generative Rhetoric of the Sentence," *CCC Journal*, XIV (October 1963), 155-161.

[15]In spite of the fact that a numerical value can be assigned to the I/D ratio, it would be very misleading to suggest such values in an outline such as this. The importance of this column lies in the fact that it suggests the way in which the teacher will make deliberate changes in his style of teaching to parallel the more obvious but no more important changes in thought patterns and curriculum content.

What Is Basic in Methods?

STEPHEN DUNNING, *University of Michigan*

First, it is basic that the methods course and the methods teacher be models of good teaching. Students must witness—rather than hear lectures about—what good teaching is. Like it or not, we methods teachers are going to be emulated. Surely students are more likely to ape our behavior—perhaps *imitate us* is a happier phrase—than they are to follow our proclamations on how to teach. If we provide some kind of microteaching practice in class, imitation will intensify, and the active emulator remembers more surely than the passive listener. If our teaching is more likely imitated than our pronouncements are internalized, we had better be as good as we can be.

What kinds of imitation do I mean? I'm surest of specific imitation of materials and procedures. I wasn't too long in the business before discovering that any handout distributed in methods was sure to turn up the following term in too many practice teachers' classes. Since methods handouts include a calendar for the course and a bibliography of works on the diagnosis of reading difficulty, I was delighted with the ingenuity my students displayed. But Las Vegas odds-makers will give 3 to 1 that any poem or story any of us uses for demonstration in methods courses will emerge later, whatever the classroom situation or grade-level, during the practicum.

After witnessing a student's efforts to teach Auden's "Musée des Beaux Arts" to a class of seventh grade regulars and after sweating through another student's swing through "Uses of Dialect in *Huck Finn*" (in the Reading Improvement Class), I became pretty chary about what materials I select for demonstration and how I present them. But emulation of us is demonstrated in ways more important than this latching-onto of specific techniques, assignments, or pieces of literature.

In proportion to the extent that our course is affective at all, our students will emulate our teaching style, our attitude, and our demeanor. If we're loose or rigid, loving or snippy, demanding or lax, presumptuous or dissembling, our students are themselves likely to be loose or rigid, loving or snippy, *etc.* They are likely to emulate us, that is, if they like us, if they respect how we behave.

We methods teachers inherit the students' predisposition to like our course. Except for student teaching itself, students find special methods preferable to their education psychology and foundations courses. I'd like to think this is because we are better teachers than are the others; but in truth, students prefer our courses because our courses have surer relation to what they will soon be doing, because we teach within a subject context they are comfortable with—comfortable so long as we discuss literature and avoid discussing language, reading, or composition.

This idea that students emulate us is at best hunchy. But again, I'm arguing behavior change in relative terms. We are seldom imitated in our every gesture or inflection. But our students do go first to the specific device or selection and next to a generalized counterfeiting of our teaching "style." If students like our style, like us, emulation is positive; if they find us tiresome or inept, students will often go into their own classes determined to improve upon us.

Does this boil down to "As college teachers we can do no wrong: If we are good, we are emulated; if we are bad, we are improved on"? I think not. Positive emulation is the stronger, surer force. The student who consciously repudiates us is sure that he wants to be different; but there are many ways of being different. Let's say we are not businesslike at the start of the methods class hour. Students have learned that we will deal with individual problems involving assignments or papers while the class waits. Even though class has begun, we hold preclass conferences with individual students; we then open a bulgy briefcase, searching through folders for our notes; we fumble a magazine into position for reference during class hour. We notice that Miss A is absent and wonder, aloud, whether the prospect of microteaching in class this day has frightened her toward the infirmary.

It's now ten minutes into the fifty-minute hour. The student who observes ineptness has only the impulse to do something different from what we've done. The student who observes a teacher start class off in a businesslike fashion, who values that starting off as a way to behave, has a model he can follow—consciously or half consciously.

Let me quote from a piece we've had taped to our kitchen cabinet for a couple of years. I don't know its source:

> If a child lives with criticism
> He learns to condemn.
> If a child lives with hostility
> He learns to fight.
> If a child lives with tolerance
> He learns to be patient.
> If a child lives with encouragement
> He learns confidence.

The piece lists other behaviors that children will emulate. But the point's been made. We are going to be emulated or repudiated. We should try hard to be what we value in good teachers: lively, well prepared, just and wise, everything we wish we were and sometimes are.

Evil models, too, can promote good teaching. There's little danger in using them if the model is set in a roleplaying context and if there is critical discussion of how the flawed model might be improved. I am willing to walk in cold on my methods students, tell them that they are tenth graders, that I am their teacher. (I want to be sure you understand that this is the part I intend to be bad.)

> "*Cyrano de Bergerac*, gang," I say, flashing the paperback. "You're going to love it! 'Cyrano?' you ask. 'Who's he?'
>
> "In the play we're going to read, you'll find Cyrano's friends answer that

question. Cyrano's 'the lad with the long sword,' says one friend. 'The best friend and bravest soul alive,' says another. 'A wild swashbuckler,' says yet another. But you tenth-graders who remember Cyrano from the 'Late Late Show' remember yet another characteristic—his huge—his *unbelievably* huge nose.

" 'Magnificent, my nose,' Cyrano exclaims to a man who dares stare.

> 'You pug, you knob, you button-head,
> Know that I glory in this nose of mine,
> For a great nose indicates a great man—
> Genial, courteous, intellectual,
> Virile, courageous—as I am—and such
> As you—poor wretch—will never dare to be
> Even in imagination.'

"That was Cyrano at his very best—immodest, insulting, witty; he's an exciting, impudent lover, a swordsman without peer, a hero whose wit is as quick as his sword.

"Before you dig in, gang, jot down a few things about the play. The heroic Cyrano first exploded onto the Paris stage in 1897. (1897, Freddie.) He has fascinated theater audiences all over the world since that date. (1897, Freddie.) The author, Rostand, has created a spectacle—a circus; a world series; Expo '67; it's the Senior Prom, gang. The play's colorful, grand, exciting. Written by Rostand toward the end of the nineteenth century (R-o-s-t-a-n-d)—written toward the end of the nineteenth century. (No, that would be the end of the 1800's Freddie. I know 'It ain't 1984,' as you so elegantly put it. Shut up, Freddie.) Anyway, the play was written in the 1890's, but its setting is France during the Renaissance, during the court of Louis the Thirteenth. Louis' court was dazzling, extravagant. Moliere and Corneille (some of you kids taking French remember those two, huh?) were shaping a distinctive French drama; Shakespeare (remember *Julius Caesar*, gang?) had died only a few years before. Tiny ships were bringing immigrants to the New World. (No, Freddie, *Moby Dick* doesn't fit in here nowhere. Anywhere.) In the 1630's according to the play, a brash young soldier from Gascony (spell it yourself!) comes to Paris. Within weeks, all of Paris is aware of him. This insolent, brilliant soldier lashes out at pretension and foolishness. With his superb and deadly swordplay he makes good his arrogant boasts. For fifteen years the people of Paris applaud him in delight or withdraw from him in fear. All the people, from the pickpocket in the street to Cardinal Richelieu! (Freddie, I warned you!) This upstart swordsman is still in the prime of life when an enemy pushes a well-aimed log out a second floor window and mortally wounds him.

"You have a question now, haven't you, gang? You want to know whether this upstart swordsman really lived, whether there was a flesh and blood Cyrano. I won't keep you in suspense. History records there was *indeed* a real Cyrano. He was born around 1619 and died, probably after being ambushed by some cowardly log-droppers, in 1653. The real Cyrano was a fighter of renown, a wit, a poet. Cyrano's best friend, Le Bret, collected and published Cyrano's writings soon after the assassination. You'll find Le Bret in the play, too.

"Well, you're anxious now to get a look at the play itself. It may be the best loved play in all the world. It has color, humor, warmth, and action. It has one of the great heroes in dramatic literature. For seventy years famous actors have waited for the opportunity to put on Cyrano's splendid nose and to speak Cyrano's magnificent lines. Let's pass out the books. (Freddie! Freddie, get back here! Help me pass out the books, Freddie.)"

I stop there, and let my methods students go to work. They are impertinent enough to point out imperfections in *my* introduction to *Cyrano*. My inept

familiarity of address for one thing. At least one error of fact. And deductive, they say. "You didn't engage us at all." I oversold them on the play. I gave away the ending, they tell me: a cardinal sin. I got into the fictional Cyrano/real-life Cyrano question before they, my tenth-graders, had a question.

I am of course depressed by their harsh judgments; sometimes I am defended by students who cannot tolerate seeing *any* living thing injured. Heartened by the merciful, I point out that my introduction was researched, was more carefully prepared than many of their lessons will be. I tell them I was in orbit for only four or five minutes and that I have sometimes seen teachers spend an entire week preparing students to read a play. I argue that there is a time for telling as well as a time for inducing.

We go back and forth awhile; within a half hour they have a job to do; they have a flawed model to improve on. We usually decide that my introduction (brief, careful, lively though it was!) was inappropriate for the class and for the play in use. There's no problem getting students to like, admire, and become involved with Cyrano once they're into the play, yet I seemed to devote my introduction to telling my students how much they would like it. Cyrano *is* hero enough for any reader (as I told them repeatedly). The problem of teaching *Cyrano* is to get young readers past those first confusing pages, past the play within a play and its milling crowd of courtiers, citizens, thieves, and dignitaries. These characters clutter the first half of the first act. But once Cyrano speaks his first line—"Wretch," Cyrano says to the pompous Montfleury, "have I not forbade you these three weeks?"—most young readers swing along pretty well. After they have begun reading is the time for the speculative question: How does Cyrano's nose influence the action of the play?

Now, we muse aloud in the methods class, what *are* the special problems of introducing senior high students to other commonly taught plays? For the next class hour, students will prepare their own introductions to *Death of a Salesman,* to *Our Town,* to *Macbeth, Julius Caesar, Oedipus* or *The Glass Menagerie.* They have witnessed and criticized an imperfect model; they have had a chance to develop a principle or two for their own introductions; they developed these principles through observation and discussion; I didn't lecture at them. Their own introductions will be tried out in a microteaching setting; my students will stand the instructive criticisms of their peers.

My second point is an obvious corrolary to the first. That is, the methods course should demonstrate the strengths of the methods teachers. I think this more important than it first sounds. Moreover, we should focus our own strengths in methods on *pedagogical* rather than on *substantive* concerns.

We must remind ourselves that pretense of comprehensiveness in methods is self-defeating and frustrating. Particularly self-defeating is the effort to teach methods students what they need to know about language, about rhetoric, about composition. We'd best be about doing what is basic to method—what is basic is pedagogic principle. Someday you and I will need to reach some agreement, to establish priorities, on what these principles are, on what we agree might be considered tentatively the structure of the methods course; and structure can be taught.

The vehicles that carry structure will be our familiar methods topics. Students might think our course in pedagogic principles is made up of lessons on what language is and how it can be taught, what form is in literature and how form can be taught. But if our course has structure, it is based on principles for teaching —principles larger and more basic than the topical contexts within which we exercise them.

I am reluctant even to name the principles I think crucial. They have no magic, as hordes of my students will attest, and I think of them as highly tentative. But if I name them quickly, danger from thinly theoretical fallout should be minimal. During the forty-two class hours I meet my students in methods, I hope to teach six or eight principles. To those of you schooled on the old math, your quick computation suggests from five to seven class hours per principle. In fact however, I spend up to ten class hours in an effort to develop each of two or three principles, spend only two or three class hours on others.

I try to teach **differentiation,** to help students learn about what forms different differences will take, how differences can be handled during the classwide, intensive study of a given work, through assignments, through question asking, through discussion, and through outside reading. I emphasize the notion that differentiation has both quantitative and qualitative dimensions.

I try to teach **engagement,** sometimes beginning by providing disengaging lessons (like that introduction to *Cyrano*) until my students feel disengagement in their bones. I try to get them to experience satisfaction when their own motives are turned loose on a task they see as relevant and exciting.

I try to teach the principle of **diagnosis,** making a real effort to show how the diagnostic function can in fact lead to a curriculum teaching skills of and offering practice in reading, writing, and thinking. I try to teach **integration of program,** hoping to distinguish relationships that are meaningful and energy giving from those that are arbitrary and fraudulent. I try to teach the principle of **sequence** so it is seen as clearly different from *integration,* so it avoids head-on collision with the principle of *diagnosis* and yet, yet still suggests an accumulation of experience and knowledge for the learner. I try to teach **planning,** so that stating aims doesn't seem silly, so that differences between flexibility and aimlessness seem real, so that a match between clientele and strategy seems possible. I try to teach the principle of the **teaching mask** so that the faces teachers wear are thought of as consciously rather than haphazardly donned. I try to teach the principle of **professionalism** and tell students where they can write me after they get fired from their first jobs.

These are among the principles I consider critical; I plan my course on them. But students taking the course understand more surely the subject-matter grid superimposed upon the principles; students understand our class hours to be devoted to outside and inside reading, to choosing and discussing poems, to evaluating and grading student writing, and the like. But these, again, are the topics; I must get past topics and live, methodically, among the principles. Although principles are not lectured about, they *are* sometimes arrived at. I try honestly, often unsuccessfully, to have students arrive at them inductively; when this happens, we can sometimes consider yet another principle, **induction** itself.

[At this point, Professor Dunning engaged the audience in a 15-minute "instant drama," relating his own interest in the rhetoric of poetry to the pedagogical principle of *engagement*. The happening was exciting but impossible to reproduce here.]

The basics of the methods course are pedagogical principles: such principles are the structure of method. Is it contradictory to claim that we should teach from individual strength, since your strengths are not mine? I'm not certain, but I remain interested in getting individual methods teachers to assess their strengths and teach from them. If we could agree on what the structure of pedagogy is, some of us would have to seek light for some dark corners. But assessing and demonstrating what strengths we have seems to me as important and as pragmatic as establishing those broad agreements on what particular principles make up the structure of method. What is basic in methods is that the course and teacher provide models for good teaching. The course should demonstrate its teacher's competence, and this competence should follow pedagogical rather than substantive lines. For those of you in programs where there are several people in methods work, the prospect of collaboration is obvious. Collaboration doesn't mean sharing a lecture podium. It means looking at what each teacher has going for him and tapping that strength.

Is a Methods Course Necessary? On What Grounds?

BRUCE C. APPLEBY, *University of Iowa*

The summer I was six years old, I was on vacation with my family in Minnesota. One day, when we were standing on the pier, my dad decided I needed to know how to swim—so he threw me into the water. More in surprise than for any other reason, I held my breath, so I floated to the top of the water. Then the enormity of my situation hit me, and I yelled bloody murder—in complete panic. Until I was ten or eleven, I wouldn't go near water—a bath became a traumatic event. I eventually lost my fear of water and went on to work my way through undergraduate school by lifeguarding and teaching swimming. In many ways the methods course—especially when integrated with the student teaching experience—can prevent the type of screaming of bloody murder and the panic I encountered in my first swimming experience.

It is possible for a person to become a proficient swimmer without the usual preparation for the initial experience of water. In the same way, it is possible for a person to become a proficient or even excellent teacher without the preparation one feels necessary through methods and student teaching prior to the initial experience of teaching. This, I think we will agree, is the exception rather than the rule. Indeed, in the USOE cooperative research project titled *A Study of Programs in Selected High Schools Which Consistently Educate Outstanding Students in English* from the University of Illinois, 424 teachers were asked what individuals and experiences had had the greatest impact on their teaching. Of the four most mentioned individuals—a college professor of English education, a college professor of English, a supervisor or critic, and a department chairman or supervisor—the individual most mentioned (by 244 of 424) was the college professor of English education. This is true even though many of the respondents expressed the usual attitude of antipathy toward education courses. As the report points out, "The teachers distinguished instructors in the teaching of English (methods, curriculum in English, supervision) from instruction in other education courses" (p. 358).

I feel that in order to examine the questions before this panel, "Is the methods course necessary? On what grounds?" we must actually ask ourselves "What can (or should) the methods course do? What can (or should) the methods course provide that is unique to the preparation of the English teacher?" I must preface these remarks by saying that although I don't completely agree with all of Conant's recommendations in *The Education of American Teachers* (1963), I do feel that his distinction between the general methods course and the special

methods course is valid. I am not speaking here of the general methods course, for I too feel it is of little or no value. Certainly to talk of the textbook and its uses in the abstract rather than relating it specifically to the textbook in the English class can only lead to the worst kind of pedagogical gobbledygook. I prefer not to speak of the general methods course.

There are five specific areas where I feel the English methods class can make a unique contribution to the preparation of the English teacher. The first of these has to do with the very nature of the discipline. English is language, literature, and composition. As professionals, we have dedicated ourselves to the proposition of what I'm sometimes tempted to refer to as the "unholy trinity." Our college English programs for the most part do little or nothing to develop in either the future teacher or the future scholar a sense of the components of the discipline—a sense of how and why language, literature, and composition are inseparable.

In science education, our colleges now prepare physics teachers or biology teachers or chemistry teachers but not necessarily science teachers. On the other hand, we prepare English teachers, not language teachers or literature teachers or composition teachers. Since the emphasis, on a pure number of hours basis, in an undergraduate English major is on literature, the methods course must show the future English teacher not only that language and composition are of equal importance, but how he can organize and bring together these components which may seem to him to have little or no relationship.

Our undergraduate English programs and our teacher training programs assume that if a student is interested in literature, he is also interested in language and composition. Any teacher of Advanced Expository Writing or Introduction to the Language will tell you this isn't so. The methods course must show the student how language, literature, and composition are part of the same parcel and how he, in his teaching, can bring them together into a logical and well organized whole for himself and his students.

The second area where the methods course can make a unique contribution is closely related to the first. This is the area of skills instruction. Where is the future English teacher going to come to an understanding of such areas as spelling, vocabulary, reading, library skills, and dictionary skills if not in the methods course? If we are not going to turn out English teachers who are strongly atavistic in their use of vocabulary workbooks or dictionary games or spell downs, then the methods course must show the students how to teach these skills. We must always remember that the principal or school board or the parents are going to judge our products most strongly along these lines and that if we don't want a strong and sharp feedback, we had better acquaint our future English teachers with the best means to improve competency in the skills that the public often thinks of as most important.

The third area where the methods course can make a unique contribution is perhaps the most subtle. Assuming an ability to integrate the three components of English, the methods course must consider the problem, "How do you communicate this knowledge and understanding to students who don't necessarily speak your language and who may be fundamentally different from you?" After observing an eighth grade class as a methods assignment this semester, one of our

student teachers remarked that for the first time she saw the possibility of having discipline problems. Quite astutely, she realized that she wasn't going to be able to stand up in front of a group of students who were eagerly awaiting her every word and continually throw out pearls of wisdom and insight. The methods course must make the future English teacher aware of *how* to stimulate interest, of *how* to communicate with and draw on the experiences of his students, simply of *how*.

When we consider the college graduate who has been an English major and compare him to the average, noncollege-bound high school student he is going to be teaching, we are speaking of what almost amounts to two different worlds. How does the future teacher relate to and understand and motivate this other being? The methods course can give insights into and awarenesses of the world of the ever-nebulous adolescent. This whole matter of the necessity of understanding and speaking the language of the adolescent is best caught, from a negative point of view, by Charlotte Mayerson in *Two Blocks Apart*, when Juan describes how he always hears outside of school, "I ain't gonna do that." "Well, you go to school and the teacher says you aren't supposed to do that and the boys think she is crazy. I'm not going to go out in the street and talk like that. They won't believe me." Juan described how the boys who want to learn "on the sneak, away from the other boys, they study" (p. 73). Apparently the methods course must lead the future English teacher to an understanding of this kind of attitude toward school and language, even to the awakening that such an attitude may exist in those they will teach.

A fourth area where the English methods course can make a most necessary and unique contribution is in making the future teacher aware of what was right and, more importantly, what was wrong with his own high school English training. The first assignment we make in our methods classes is to have the students write a short paper relating their memories and impressions of high school English and speculating on the role they will assume as English teachers. This is a fascinating way of getting to know and understand some of the thinking of methods students and of gaining insights into their understanding of English teaching. An unscientific survey of such papers from over a hundred methods students this past year reveals some extremely interesting but in no way shocking attitudes and assumptions about English teaching.

What do above average college senior English majors remember from high school English? One of the most noticeable aspects of these papers is that the students remember more about the teacher and his personality than the content of the English class. Of the two categories that emerge, the first is the salty, old, gray-haired school institution who loved *Julius Caesar*, "To a Waterfowl," and Charles Dickens and hated gum-chewers, tardiness, and the creative or original student. The other distinctly remembered teachers are most often classified as being "eccentric," which many times can mean vibrant or unusual.

One of the more unusual teachers was vividly described as ". . . a full-fledged eccentric. Though not small, she was very dainty, very feminine, and applied rouge so lavishly that at first sight she looked not quite respectable. She was, of course, because none of the shocking things in American literature made their way into her course. Hemingway and Faulkner I learned about from other sources,

and we never reached anything as avant-garde as Cummings. Sandburg and Lindsay were as far as we got. She was a Miniver Cheevy, and the 19th century was where she felt at home. She loved two writers—Poe and Hawthorne—and she claimed to be descended from cats. She may have been, at that, because her reactions were feline. When she read something she liked, she practically preened herself with it. Catlike, she tried to control her enthusiasms, but her poise always slipped when she found something that stimulated her."

Most of the comments relate to how unpleasant the memory of high school English is. "When I think of my high school English experiences, I wonder why I went on to college to major in English." "The impression I have of high school is not the one I wish to inspire in my students." "My high school English teachers were agreeable, dry, uninteresting, and blah." "My parents made me feel literature is an experience. My high school English teachers made me feel literature is an exercise." "Until I came to college, I thought the word *literature* applied only to things written many years ago." One teacher was described as having "instilled a distaste of English literature. It was as if literature were her own personal property and somewhat stuffy as a result."

Not all the reactions and remembrances are this negative, but most of them do relate to the personality of the teacher. The Illinois report referred to earlier remarks, "Teachers teach as they were taught, but it seems less the method that they emulate then the vigor of the personality" (p. 358). Granted that this is certainly true, then the methods course should lead the future teacher to an understanding of how to organize intellectually the materials and the tools of his discipline so that his students won't say, "Of all the things he taught us, his dislikes impressed us most—the cliché, purple prose, Longfellow, the *Chicago Tribune*, and sentimentality."

In what role do these future teachers see themselves? Based on their past experiences many of them can say, as did one student, "I am going to be an English teacher because I don't want students to be handicapped with a background like my own." They see themselves leading their students to say, "English made me think. No other class in high school did." They don't want their students to say, "High school English has left me with an impression of comparative disorganization—there was no logical progression or continuity," but rather, "His English class made me feel as if there were some marvelous reason for wanting to discover and understand myself and my place in the order of things."

Perhaps most revealing of all is that approximately four-fifths of these students speak of how they intend to make English interesting and worthwhile. "*I* am going to make English interesting to my students." Not only does this reflect on their attitude toward what they feel is the present state of English teaching, but it also seems to imply that there is something inherently *un*interesting about English. Obviously, a statement of this nature by such a large number of students can only prove the necessity of the special English methods course—as a way of showing the teacher how to make English interesting. Certainly, the methods course can, should, and must give these students an understanding of these past experiences so they can see the best and worst of them in a proper retrospect and thus come to realize how they might become the teacher they envisage.

The fifth and last area in which the methods course can make a unique contribution is what I would call, most simply, attitude. Melvin Barnes, superintendent of the Portland, Oregon, schools, writes in the new Phi Delta Kappa book, *Improving Teacher Education in the United States* (1967), of how the teacher must "bring certain attitudes to his task. Unquestionably, the teacher's understanding of himself, as a means of understanding his students and of creating wholesome attitudes toward them, is by no means the least of his preparation for the classroom" (p. 144). Even though one might argue that the general methods course might just as well or even better offer this understanding of self and of attitude, I feel it is in English methods that we can best instill attitude and enthusiasm and pride in what it means to be an English teacher.

These, then, are five of the many possible ways that the English methods course can make a unique contribution which justifies its being absolutely necessary: (1) organization of and drawing together of the components of the discipline; (2) the necessity and means of skills instruction; (3) communication with and understanding of the world of the adolescent; (4) development of a reasonable perspective toward their own high school training; and (5) development of an attitude and enthusiasm toward English teaching.

Last week, I was telling my methods class how, for lack of time, I would be unable to give them the usual pep-talk prior to student teaching. One of the students said, "Oh, well, that's okay, Mr. Appleby. We're pretty well psyched up for it." Perhaps if I had been psyched up before my first swimming experience, I wouldn't have suffered as I did. The methods course must, ultimately, get the students psyched up for their entry into the wild and woolly world of English teaching.

Is a Methods Course Necessary? On What Grounds?

MAXINE DELMARE, *Kirkwood, Missouri, Public Schools*

My background and training are in the field of English education. In my school district, a medium-sized suburb of St. Louis, I work with English language arts from kindergarten through grade twelve. Our school population reflects the upper-middle socioeconomic status of its residents. Our median IQ is well above the national average. However, included in this computation is a twelve percent slice of Negro children from a severely economically and culturally depressed neighborhood. Our district is diverse and complex, covering a wide range of abilities.

During the past few days I have spent time discussing the relative merits of Camus' *The Stranger* versus *The Bald-Headed Soprano* as teaching devices with which to examine contemporary thought, and I have planned an exhibit of kits to encourage oral language in the kindergarten. My tasks lead from *Elephant Child* to Marshall McLuhan and from *The Human Comedy* to planning pattern drills to change dialect patterns. I cannot afford to be a specialist; I am forced to see the field of English as a unified whole which contributes to general education.

Who are the candidates for a methods course? Elizabeth Berry has recently finished a detailed study of the careers of some 174 English majors who graduated from five to ten years ago. This report helps us to understand the nature of the group who may be enrolling in a methods course. First she describes the entire group of English majors:

> Personal interests rather than future careers motivated the choice of the English major. Seventy-six percent of the English majors were not ready to give serious consideration to a vocational choice until near or after completion of the A.B. degree. They took the English major and liberal arts degree because of (1) personal interests in reading and writing, (2) desire for self-enlargement, and (3) the fact that for them it was their easiest subject. In retrospect, English majors express a strong commitment to the liberal arts degree and the English major. They reject vocational training at the undergraduate level. They believe that a mastery of communication skills and self-enlargement through a study of literature and other liberal arts courses are an asset in any career. Almost eighty-seven percent of them would take the English major again if they were repeating their undergraduate experience.[1]

Of the ninety-eight men who answered the questionnaire, only 15 percent were employed in public school teaching. Of the seventy-six women who responded, 20

[1] Elizabeth Berry, "The Careers of English Majors," *CCCC*, XXVIII (February 1967), 46.

percent had never held a job, 39 percent were not now working, and 41 percent were career women. She reported that the two careers open to women (in contrast to the wide variety available to men) were teaching or secretarial work.

These findings agree with my own casual observations. We have about eighty secondary teachers of English in my district. Seven of these are men. Each year we have nearly one-third turnover in staff. Teachers leave to be married, to follow husbands who have been transferred, to begin a family, or to return to graduate school. Our teachers come from all over the United States and leave us to go to many different states.

So the potential candidates for a methods course are likely to be women who have decided late in their college career to take the necessary courses to earn a certificate to teach. These women will probably teach at some time during their lifetime but their careers will be interrupted, perhaps delayed. Of those who have a continuous teaching career, some will endure a period of discontent and frustration because they have not achieved the interruptions of marriage and childbirth. This report seems rather pessimistic, and our own experiences deny its gloomy nature. We have known men who have turned from better-paying jobs to become English teachers and women who have chosen a teaching career in English before they left high school.

Why might these potential teachers need the professional course which customarily bears the title of "methods"? These students have acquired facts, attitudes, and skills from many content courses; they will spend an internship watching and helping a master teacher. A methods course can do little to add to content, and certainly discussing techniques is less effective than observing. I would like to point to some areas of need which are not likely to be touched upon unless a teacher trainee has the opportunity to study them in a methods course taught by a specialist in English education.

The first such area is that of professional identification. In a methods class a student has the opportunity to identify with a subject matter generalist who is not committed to any one text, any one ability level, any one grade level, or any one syllabus. He can identify with a teacher who has a lifetime commitment to the teaching of English and who is aware of the development of skills and attitudes in this discipline from infancy to maturity. Here is an opportunity for a student to learn something of the history of the discipline called English. Here a student may begin to acquire a professional library and learn of the many services offered by NCTE. Noam Chomsky differentiates between competence and performance in language; in a methods class a student can exhibit his competence in the teaching of English as opposed to his performance in the classroom. Here is a place to acquire professional idealism and optimism as ballast for the demanding conditions ahead. Many teacher trainees have not learned to work independently; here they can try out their own organizational patterns and sequences. A methods course can give a student a vision and a means for continuing growth, the only learning which will equip teachers for the period of rapid change just ahead.

A second insight which only a generalist can provide is an understanding of the place of language in human affairs, some grasp of the significance of man's ability to use symbols. Bernard Weiss has called this "a language *gestalt* for

teaching." Neil Postman has pointed out that we need to learn to manage our lives more effectively by control of language and by a wide range of linguistic understandings. Wendell Johnson once said that he knew some people who talked as if they thought what they said made a difference. English teachers need to be able to talk like that. Courses in the modern grammars, philology, semantics, and logic can all contribute, but the learning must be internalized and the behavior must be practiced. Whitehead describes the strength of man's symbol-making gift in these words:

> In the place of the force of instinct which suppresses individuality, society has gained the efficacy of symbols, at once preservative of the commonweal and of the individual standpoint. . . . It is the function of language, working through literature and through the habitual phases of early life, to foster this diffused feeling of the common possession of a treasure infinitely precious.[2]

English teachers often seem to know more about how to teach literature than why we teach literature. A methods seminar could provide an opportunity for students to begin to understand what role literature has played in humanizing their own lives. Some recent comments seem to reveal that teachers of literature are aware of this problem. The first is from a talk made by John Gerber in Houston:

> The kind of eclecticism I think I see ahead will require the most astute teaching. We have developed great facility in teaching those matters requiring detachment; we have been chary of those which demand the student's engagement. And well we might be. For in engaging the student's belief or disbelief we must steer between the Scylla of indoctrination and the Charybdis of an undiscriminating relativism. Yet this is the course we *must* steer if the literary work is to engage the student's whole mind. We must learn how to raise issues of belief as adroitly as we have learned how to raise issues of form and content. In the process we may come to feel that our discipline is less tamable than ever. But we must make the attempt if we would successfully exploit our subject matter and if we would meet the deep psychic needs of our students.[3]

The second warning comes from Richard Ohmann as he describes the flood of literary studies emerging today:

> Given the present structure of the discipline and the present curve of growth, we can look forward with confidence, if not with pleasure to more research, more unread articles, less relevance of literature to life, more seeking out of neglected works, more coverage for coverage's sake, more minute specialization, more time-serving and ambition, less and worse teaching, less theory, less community, until we have indeed a "design of darkness to appall." . . . We must humanize the *machinery* of literary study, or risk sacrificing the humane value of the study itself.[4]

But until literature courses do give potential teachers a means to see litera-

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[2] Alfred N. Whitehead, *Symbolism* (Capricorn, 1927), p. 68.

[3] John Gerber, "Literature—Untamable Discipline," *College English*, XXVIII (February 1967), 358.

[4] Richard Ohmann, "The Size and Structure of an Academic Field: Some Perplexities," *College English*, XXVIII (February 1967), 366.

ture as a humanizing experience given a particular form, this task will fall to the generalist, the teacher of methods.

Closely related to understanding of language as symbol is the related insight of language as system. Here the teacher-to-be needs to be aware of the language acquisition process as systematic, interacting, and unified. English teachers who reject the teaching of reading or speech consider these tasks to be some esoteric undertaking to be accomplished by a specialist. Often they see the teaching of composition as a superficial skill which they can communicate by teaching models or outlining. If they were aware of language as a system, these teachers would see reading and composing, oral or written, as thinking processes, as symbolic processes, as a part of the language learning process which is central to their teaching role.

At last year's conference, James Squire stressed the need for teachers of English to become aware of the field of psychology called verbal learning. This is not a slight or peripheral need; it is a desperate need. We can hope that in the future some kind of cross-disciplinary translation can take place. But until that happens the English education specialist will have to try to introduce the riches of this field to future teachers. While I was at Iowa, I managed to audit two seminars in this field. The regular enrollees in the class learned one day that I was an English teacher. With all seriousness these brilliant young men who had spent their undergraduate days as apprentices in the rat laboratories said, "Why would an English teacher be interested in verbal learning?"

My final two assignments for the methods course might be combined. Sweeping across our country today is a rising demand on the part of teachers to take part in the decision-making policies of the schools. Two such tasks which must be shared by teachers are planning a curriculum and choosing a textbook. In many schools choosing the textbook *is* planning the curriculum. Yet teachers are hopelessly lost in the complexities of the publishing world. The final vote for a textbook to be used as the basic curriculum for the next five years is sometimes a vote for the "red book" or the "blue book." Teachers need to know how to develop criteria for evaluating a textbook and then how to be the master, not the slave, of the book chosen. Teachers must also learn the value of a curriculum and the necessity for local planning. Here again the responsibility must fall on the generalist in English education.

Robert Carlsen said in Houston, "A profession is a human endeavor with a body of principles to be transmitted." The world of English is in search of such a body of principles. Our professional journals echo the anguish of all those in search of a model, a paradigm, which will describe the unity of our profession. This paradigm will have to come from the generalist, from someone who is trying to see the whole of the field. To communicate this model is the task of the teacher of the methods course. A lifetime of teaching and study will fill out the networks and interstices of the model; but a beginning teacher deserves to have the overall vision even though it is incomplete. Most of us who are generalists have had to find this in order to survive. Robert Frost has given us a partial model to serve our spirit.

My object in living is to unite

For Heaven and the future's sakes.[5]

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[5]From "Two Tramps in Mud Time" from *Complete Poems of Robert Frost.* Copyright 1936 by Robert Frost. Copyright (c) 1964 by Lesley Frost Ballantine. Reprinted by permission of Holt, Rinehart and Winston, Inc. and Jonathan Cape Limited, London.

Is This "Trip" Necessary?

MARY ELIZABETH FOWLER, *Central Connecticut State College*

This diabolical question of Dr. Henry's is designed, I judge, to put the panelists in their separate corners and invite them to come out swinging. Having taught the methods course and supervised student teachers for twenty years, and having presumably a job and some royalties at stake, I seem to be automatically assigned to a defensive position. But I can straddle a fence as neatly as the next one. Perhaps I am even half hoping to be convinced by my fellow panelists that the answer to the question: "Is the methods course necessary?" is a resounding *no*. Then I could return with an easy conscience to teach the delightful courses in literature I have had to give up one by one in order to deal with the increasing numbers of future teachers of English. I could sleep better at night, free of those midnight phone calls which announce that one of the honor students is dropping out of student teaching, or the 6 a.m. calls when a plaintive voice announces, "My cooperating teacher wants me to teach 'tone' to my seventh graders at ten this morning. What shall I do ?" I could lead a more tranquil life teaching George Eliot and Matthew Arnold than wringing my hands over whether Miss 1967's extracurricular love affair is likely to result in a brilliantly planned teaching unit on "Man's Search for Values" or an unplanned baby.

The defensive position has at least the comfort of familiarity. I can feel as though I were talking to my colleagues in the English department, who regard those of us in methods and supervision as engaged in a shady occupation at best, akin to pushing heroin or procuring. Our minority group believes that a department in a college in which eighty-five percent of the students plan to teach has some responsibility for showing a lively interest in what goes on in the public schools. We are given to understand that we might be welcomed back if we embraced the true faith and gave undivided attention to Chaucer, Joyce, or Donne. I suspect, however, that those of us who have worked with student teachers would rather remain with our pictures turned to the wall. It does not seem possible for us to ignore the crucial problems of translating content into practice, or to fail to offer what we have gleaned about teaching English to the fledgling teacher about to become a professional. At best student teaching can be exciting and rewarding for the student; at worst it can be the most traumatic experience of his life. There are heavy casualties each year, often with our most able young people. We are concerned with devoting our intellectual and human resources to keeping bright potential teachers in the profession.

We believe that an English department should say to its teaching majors: "We think you are embarked on a proud, exciting, and rewarding profession. We

believe good teachers of secondary English are as important contributors to society as the future journalists, Madison Avenue word slingers, or writers of insurance policies. You may touch more than two thousand students and become a deciding factor in their hating or loving English. It may determine whether these young people will emerge from the public schools as literate, mature adults who can read, write, and speak their language, or as those who believe that the only persons who buy books in the supermarket are English teachers."

It should be obvious by now that despite enticing visions of tranquillity were I to return to "pure" teaching, I am committed, for better or worse, to the belief that the methods course and supervision, handled if possible by teachers of English, are essential in the training of English teachers. Perhaps my conviction rises from the fact that as a liberal arts B.A. and M.A. in English I never had either and was flung on my first teaching day into a class of juvenile delinquents who had just beaten up their regular teacher. That man had the sense to make a graceful exit from teaching to take up the more congenial occupation of raising flowers in a greenhouse. I did what most young teachers without methods do: I borrowed a syllabus from the teacher next door and promptly threw it out in horror at the collection of dry-as-dust inanities I was expected to teach students under the name of English. I found that I had students who wanted to read Proust, Tolstoi, and Chaucer, and I was expected to concentrate on teaching them about adverbial objectives. The poverty of answers to the questions, "What shall I teach, how shall I teach it, and above all, why?" leads most of us to a lifelong search for ways and means.

On what grounds is a methods course necessary? Principally, I think, it is necessary because most students come to it fresh from three years of liberal studies. For most of them, methods preceding student teaching is the moment of truth in their college careers.

It is at this point that the goal of teaching becomes suddenly and terrifyingly real. The passion for Joyce and Lawrence now becomes translated into the question, "What do I teach to my slow ninth graders at nine o'clock next Monday morning?" The student comes trailing clouds of the glory that was Greece and the grandeur that was Rome, and suddenly realizes that he may in a few weeks be facing an urban classroom of apathetic if not downright hostile adolescents sitting it out until their sixteenth birthday. The star of the Chaucer seminar has found himself trying to teach *Old Yeller* over the blare of the transistor radios; a fragile blonde has found herself taking a knife away from a disturbed thirteen-year-old.

Ideally, the course should provide the teacher with some kind of theoretical framework. It should stimulate him to formulate his own philosophy of teaching English on some firmer basis than instinct or prejudice. An introduction to the major findings of research about how students learn to write, how they can be brought to read more widely and intelligently, and the exploration of effective ways of teaching language or spelling can help in the formulation of such a philosophy. Without this foundation, it is unlikely that the student will develop sound, informed convictions about how children learn or about choosing appropriate content for their learning.

This pulling together of what the student has learned in other contexts must draw on the future teacher's knowledge about adolescent development and its relevance to content in English. Understanding the pressing needs and interests of young people can serve as partial criteria for the selection of content and method in reading, writing, and speaking. The future teacher must learn to think in terms not only of what he is burning to teach but of what the teenager may be burning to learn or can hopefully be led to learn if he is to become fully adult, fully mature, fully human.

As he plans lessons and units, the future teacher must learn to see the poem, the novel, or the lesson in composition as one step in a sequence of studies and to think about each lesson as part of a sequential curriculum or as a concept in a spiral curriculum which will be reinforced at later grade levels with different approaches and more complex materials. He must recall or relearn his knowledge about how young people learn and about the differences between levels of intellectual development and between skills and problem solving. He must learn the ways in which young people can discover complex concepts, the differences between inductive and deductive methods, the values of problem solving approaches.

Our department is willing to allow two semester hours for a five-week course meeting every day prior to student teaching. The student has studied linguistics but has never thought of how one might translate Chomsky into terms an eighth grader might understand. He himself is in a state of Adamic innocence about traditional grammar. Although he has written themes, he has never graded them nor considered the varying standards of evaluation of composition that might be used in grades seven through twelve. He is adept at analyzing Melville's symbolism in *Moby Dick* but unable to understand the teenager who thinks that novel is really about whales and whaling, or one who reads at the fifth grade level. The only way he can think of to introduce poetry is to ask the students to memorize the definitions of figures of speech and the meters and to look for them in "The Ancient Mariner." His Shakespeare course has carefully analyzed *King Lear* but not *Hamlet; Measure for Measure* but not *Macbeth* or *Julius Caesar*. All we have to do in five weeks is to teach all these things. These remarks are not to be interpreted as a plea for teaching methodology in content courses but as a reminder that two or three semester hours is a very brief time in which to discuss them.

Much of this can be learned not in lecture but in a class context in which students engage in blitz teaching, or what they call Project Minteach. Each student prepares a two- to three-minute fragment of a lesson: how to teach one spelling word, one vocabulary word, one metaphor or image in a poem. After five or six such lessons in an hour, the class has learned much from questions raised about whether the level of usage is appropriate to the seventh grade, whether the lecture method is best for ninth graders, or how students might respond to the kinds of questions the teacher is using.

Another essential concern of the methods course is to start students thinking about the old question, What is English? Although the best brains of the MLA and NCTE have wrestled with this problem of definition, it is usually new to the

student teacher. He has rarely thought about the boundaries of his subject and needs to be forced to discuss and define it. Should English include materials from the humanities, speech, social science? All of the questions can be discussed in context as the student plans lessons and units. As he begins to sense the amazing inclusiveness of the subject he has elected to teach, he also begins to evaluate his own qualifications as a teacher: Do I know enough about language and how it develops in the young? Enough about semantics to help young people understand how language affects human relations? Enough about the books young people read to direct their reading? Enough about composition to tell good writing from bad and to discern the spark of promise in the muddled prose of the young writer?

A third question for continuous discussion needs to be that of the aims in teaching English. These need to be defined and redefined. Again, the student has rarely thought about them. He knows he must teach grammar, but what grammar and why? He wants to teach students to love literature, but often he interprets this as teaching Joyce's *Ulysses* in the tenth grade or repeating the lecture from his graduate seminar in his ninth grade honors class. In the methods shakedown cruise, much must be examined and cast overboard: the unexamined prescriptions of high school and college teachers (never begin a sentence with *and;* never split an infinitive; never use *like* as a conjunction). If aims are clear and meaningful, much about selection of content and method will fall into line. If one's aim is to produce readers instead of myth and symbol hunters who never read, one will choose and teach accordingly. If one's aim in teaching usage is to bring each child as far as he can go in the mastery of the standard dialect and a flexible command of his language, he will teach differently than if he believes that teaching should consist of memorizing a list of "correct" forms.

Fourth, it seems to help students to be thrust into an intensive search and discussion of the things experienced English teachers look for all their lives: specific suggestions about fruitful ways to teach language, literature, and composition. The beginning teacher learns at the end of the course that he is just beginning to ask the right questions, to start on the long search for ways of challenging the indifferent, ways of finding and showing his students the many interrelationships within his discipline.

I am sure there is no ideal time, structure, or content for the methods course. Sometimes I think it would mean more to students if we could give it after they have done their student teaching. Only then can they know what they really need to know and want to learn. The methods course clearly asks the impossible of both teacher and student. Yet my feeling about it is echoed by many young teachers who have tried the road without it. As one says, "Believe me, it's better with." We should adopt for our motto the excelsior cry of the armed forces: "The difficult we do right away; the impossible takes a little longer."

How Can One Handle the School Situation in Order to Provide the Full Range of Experience in Student Teaching?

KENNETH L. DONELSON, *Arizona State University*

Virtually anyone in English education today would agree that student teaching is indeed the capstone in the education of the prospective teacher of English. That student teaching can be and usually is a significant experience has become a truism of the educational world. Quotations to that effect are easy to find. "Study after study has shown that student teaching is the most functional and practical experience included in the education of prospective teachers."[1] "Experience in a *normal* classroom situation, under the guidance of a *good teacher,* is probably the best preparation that can be given teachers in training."[2]

Considering the limited financial inducements we can offer the cooperating teacher, we are fortunate that so many good teachers are willing to join us in this necessary job. But we are sometimes less fortunate, for the truism about student teaching in the best of all possible educational worlds sometimes suffers in translation as we enter the real world of the secondary school. In that real world, English teachers may not always be so eager or so cooperative, they may sometimes regard the student teacher as an interloper, they may sometimes prove stubborn or unimaginative or unintelligent, and they may sometimes regard new ideas from a methods course with a venom traditionally reserved for mothers-in-law, communism, the AFT, administrators, or Webster's *Third.* In short, lucky as we are with many cooperating teachers, some cooperating teachers we may have to use come to us with few of the qualifications or attitudes suggested by either the ISCPET Study or the Viall Study (a name I regard as incredibly apt).

The problems for us in our real world of student teaching in English are two fold: (1) How can we best equip our students with a repertoire of methods, ideas, and materials for use in student teaching and later in full-time teaching? and (2) How can we assure ourselves and our students that they will be given opportunity to try these methods, ideas, and materials in their student teaching? The first question I shall leave to other speakers. The second question is my subject for today; the remarks I will make are predicated upon four assumptions:

(1) A sound course in English methods would normally precede student

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[1] Philip S. Fox, "Student Teaching: The Culminating Experience," *Journal of Health, Physical Education, and Recreation* (April 1964).

[2] B. Barton Gallegos and Frances Gallegos, "The Classroom Teacher's Role in Student Teaching," *Chicago Schools Journal* (March 1962).

teaching. In that course I would assume that students would examine many kinds of subject matter in English, that they would analyze the unique quality of each subject, that they would determine the objectives of teaching that subject from the nature of the subject and the class being taught, and that they would explore in detail the various methods open to them to achieve those objectives. Essentially, I regard methods in English as the possible roads to be taken in going from the subject and its nature to the objectives of the subject and the class. The English methods course would examine and employ numerous methods, for without exposing students to the use and misuse of discussion, recitation, tests, audio-visual aids, etc., there can be little likelihood of any carryover to student teaching. The English methods class should be a microcosm of the whole world of teaching, and in that tiny world the student should see the potential and the dangers of many approaches to teaching.

(2) Student teaching is an integral part of the education of the teacher of English. I realize this is a truism, but its importance can hardly be overemphasized in our classes. Students worry about the problems they will encounter; they have heard all sorts of lurid stories of the discipline problems in the schools, and they need reassurance that student teaching is both good and possible. The only thing some students seem to want out of student teaching is out of it; it's a triviality, a chore, something to endure. Often this is a reaction to an unpleasant experience of a friend, and it can often be counteracted.

(3) Problems in student teaching are not insurmountable, provided the student teacher, the cooperating teacher, and the college supervisor take their respective jobs seriously *and* provided all three are aware that problems can and often will arise as a natural consequence of a new experience. Though we more often worry about the student teacher or the cooperating teacher, Dr. James Squire, speaking to the CEE last year, warned that college supervisors need to take their responsibilities much more seriously. Squire noted that supervision of student teaching too often carries little, if any, academic status and that too few members of the CEE were *directly* involved with supervision of student teachers.

> To members of the Conference on English Education I say that there is no more serious charge than that of resolving this discrepancy between what we know and what we do. If the members do not address themselves to the improvement of field experience in English, I ask who will? Others may review the new linguistics, but who will provide the new teaching experience in English? The great teacher of English is not made in the Shakespeare course or in the composition course or even in the methods course. He is made rather in the high school classroom under the informed, insightful guidance of supervising teacher and supervisor who know the subject of English and know how to teach it.[3]

(4) Student teachers can usually benefit from some practical advice as they enter the secondary school. Such advice can be of the negative, if honest, variety: "Whatever happens, you'll get something out of the mess," or "Well, at least you can learn some things *not* to do." I suppose our normal warning to student teachers that their internship is *not* full-time teaching with all its attendant

[3] James Squire, "The Impact of New Programs on the Education of Teachers of English," David Stryker, ed., *New Trends In English Education* (NCTE, 1966), p. 13.

responsibilities becomes negative in effect, realistic as the warning is meant to be. But all advice need not be negative. I often shove down the throats of my students four gems from my pedagogical treasure chest of memories. That some students ignore them is axiomatic, and I can understand why students might intelligently reject any or all of the four since each has its dark side, its invitation to dishonesty.

First, I would urge students to "read" the school and the teacher as rapidly as possible, to know what each demands and allows, to know who's who, what's what, and why's why. Necessary as this is, even for the full time teacher in every new job, it carries with it the stigma of subservience, of toadyism. A good teacher is at heart something of a firebrand, a visionary, a malcontent who sees a need for new ideas, new approaches, new visions, new learning in the face of old ideas, approaches, visions, and learning that have not paid off.

Second, I would urge students to keep their mouths shut most of the time, to listen much and speak little *until* they can find out where they stand. And this sterling bit of wisdom is easy to ignore for the potentially superior teacher, since he wants to ask too many questions too fast. He will ask the right questions of all the wrong teachers, and he will want good answers, not evasions or lies. Such questions of most English teachers as, "Why do you teach *Silas Marner* or *The Tale of Two Cities* to slow students?" "Why don't you try the thematic approach?" "Why don't you tie literature and composition together rather than teach them in separate semesters?" or "Why are you teaching traditional grammar when transformational grammar doesn't tell so many lies?" are hardly calculated to win friends for either student teacher or the school he represents.

Third, I would urge students to ask for specific help and criticism as early as possible from their cooperating teacher, even if the student thinks he does not need the help or the criticism. Obviously, I want the student to begin to build a bridge of communication with his cooperating teacher on a level any teacher can understand, appreciate, and react to. Unfortunately, some of my students regard this as a personal insult to their innate ability; sometimes they are right. Still, bridges do help in the long run, and students must be led to see their need, for sooner or later each student needs specific help on something.

Finally, I would urge students to discover as soon as possible the responsibilities they will have in their student teaching, what texts they have and what materials in those tests they will be expected to teach, what audiovisual aids and other materials are open to their use and how and when they can get them, what kinds of records they are expected to keep and in what manner. This act of discovery, and discovery may be too weak a word for the experience that follows, is often a shock to my students. The fact that the cooperating teacher is using a book that the methods teacher attacked three weeks earlier, that the cooperating teacher is not merely apathetic to a method the student teacher wants to employ but actively antagonistic, that the degree of freedom the student has in his student teaching is rigidly and narrowly prescribed—all can be shocks of a high degree. None is amusing; all are possible. But the student teacher will be more rapidly able to adjust if he has the shock early, gets accustomed to the tingle, and then gets down to work. I have but scant sympathy for the student who feels a shock the tenth week that was predictable from the first week on.

With these assumptions behind us, that (1) students have been exposed to a good methods course in English, (2) students recognize the importance of student teaching, (3) everyone involved in student teaching takes his work seriously, and (4) students have been realistically apprised of what student teaching entails, how can we assure our students that they will be given some opportunity to try new ideas, methods, and materials? In effect, what is the range of school experiences we wish our student teachers to have?

Surely, there are at least three aspects to that "range." First, we can legitimately hope that student teachers have the opportunity to get to know their students and school procedures, to attend faculty meetings and departmental meetings and see school assemblies, to attend concerts and athletic events; in short, to know the full range of the red-tape and the rhetoric and the apathy and the excitement of things that make up a modern secondary school. That "feeling" of a school, whatever it is that makes a particular school an entity unlike other seemingly analogous bodies, is important; otherwise all schools appear the same. Anyone who has taught in more than one school knows well how distinctive each school is.

Second, we can hope that our students will have the opportunity to watch different kinds of teachers operate in their dissimilar ways. We might hope that the student will see many things done under the general umbrella of discussion (or recitation or buzz sessions or lectures or what have you) and that the student will have the opportunity to talk to each kind of teacher and with some tact attempt to discover why one teacher handled this that way, another this way. Obviously, the student will need to see his cooperating teacher try first this and then that, again hopefully with the student teacher being able to discuss with the cooperating teacher why the latter taught what she did as she did.

And third, we can hope that the student will have the opportunity to select (with the assistance of the cooperating teacher) some body of material or some units which the student will teach. The student teacher might rightfully expect to devise methods appropriate to the materials taught, with the consequent responsibility of defending the what, why, and how of his teaching before the actual performance. Ultimately, the student ought to be allowed to develop a lesson and then a series of lessons which logically and/or psychologically explore a theme or idea or genre or approach with some originality, both as to content and methods. As the student teacher explores various avenues of content and approaches, we might hope that the cooperating teacher would be sufficiently aroused to discuss the degree of success or failure of each lesson and each unit, in essence that the student might learn the noble art of taking criticism from one's peers. With each act of criticism we might hope that the student teacher would grow more and more flexible and independent of both the cooperating teacher and the college supervisor.

Thus the range of experiences in the model I have proposed. Yet we all know that what I have said sometimes does not happen in the real world. Sometimes it is our fault or the fault of the student teacher. We can often do something there. Unfortunately, sometimes it is the fault of the cooperating teacher, and there we may be able to do less. What can we do in our real world when we are faced with

a cooperating teacher who is considerably less than we might have hoped for? What can we do to solve the problems as they arise, or preferably, what can we do to solve problems before they arise? Let us begin with some things we had probably better avoid, because they seem abhorrent or impractical or stupid. For example, we had better not consider the idea of getting out of English education and into a more lucrative profession; we are too old and the world has passed us by and this dream is a dream for the young, not for us. We had probably better discard the notion of moving to a new university every time the problem of cooperating teachers arises, playing as it were a yearly or bi-yearly game of checkerboard jumps. While the idea has its inherent appeal and while it would certainly broaden our experiential background (the normal family would create a whole volume of felt needs), it is impractical. Another idea which might appeal to those with doctoral programs is to assign student teaching work to some inferior, telling him that this is a natural, vital part of his training, and hinting darkly that it took years before to find the answers, so he shouldn't get discouraged if he fails to solve all the problems in the next two years. A possible improvement over this last technique might be the assigning of this subject (the cooperating teacher) to some innocent member of an English seminar for a lengthy, documented field study. When the report is given, one can play the matter by ear, nodding here or there, frowning occasionally, suggesting this or that idea on the spot (anyone who has been in a seminar is aware that lack of knowledge need not keep any teacher quiet), and finally announcing to the world that the report is "interesting." Last in our series of impractical suggestions is the massive blacklisting of teachers who have no ideas or who give students little opportunity to try anything new. The blacklist may infrequently serve a useful purpose, but for most universities it is a luxury. We can blacklist some teachers, but *many* (even poor ones), probably not. There are better answers than that.

Perhaps the most absurd approach to working with cooperating teachers of doubtful quality or vintage is playing their games, and English teachers have many games they love to play with college supervisors and student teachers. All are fascinating, all have their roots firmly grounded in the history of English teaching, and all are stupid to play since we can never win. Let me mention three games I have seen in operation.

First, is "The Taut Ship," usually played by a teacher who considers himself an intellectual with the spirit of Max Rafferty beaming on in the background and a student teacher or a college supervisor as opponent. The game begins when any one is so remiss as to drop words like "language arts," "semantics," "linguistics," "transformational grammar," or "thematic units." The teacher then responds with "I run a taut ship in my English class with no nonsense," or "I teach English, not frills." The teacher gets three points for every mention of Bestor, Rickover, traditional values, no frills, good old fashioned grammar, anthologies, etc. He loses five points for every mention of anything new in English since 1920. I have yet to play the game when my opponent lost any points.

Second is the game of "Aha, I Knew It," played by a teacher who has agreed to let a student teacher try a new idea while the cooperating teacher lay in wait for the inevitable boo-boo that would happen. No student teacher can win this

one. A corollary game is "That's New, Huh?" played by a cooperating teacher who suggests that any new idea is merely an old notion with window dressing. Transformational grammar is nothing more than traditional grammar with some superficial trappings; free reading is nothing more than letting students read daily rather than the usual Friday.

The last game has variant forms for the student teacher or college supervisor, and its insidious nature may get a person involved before he realizes the game is on. With the student teacher the game is called "Look, You're Just Learning So—" to be followed by appropriate comments like "College teachers never have any practical notions, so listen to me, not him," or "I'll give you the benefit of my experience in teaching dumb kids," or "Stick with the tried and true, back to the basic fundamental essentials." With the college supervisor, the game is called "I Don't Know Whether You've Ever Taught in High School, But—" followed by comments like "Kids will get their literature in college. What they need in high school is grammar and lots of it," or "You probably aren't even aware that discipline's a problem in real teaching."

Enough of the catalogue of what not to do. Now to the business of some things we might do with cooperating teachers and student teachers to assist both. First, we can promote weekly seminar meetings with our student teachers to keep abreast of what is going on in the schools. While it is easy to say that the college supervisor will spot all problems this way and head them off at the pass, it doesn't happen that easily. Still, I know of no other way that is more likely to keep the supervisor aware of problems as they grow. The student who sits mute is one to worry about. Perhaps even more worrisome is the student who loudly trumpets the news that he has no problems. Surely everyone has his share of problems, as does this student. I frankly do not trust student teachers who have no problems. Almost always their shortage of problems stems from their lack of perceptiveness.

Second, we may urge that schools seriously consider the possibility of allowing student teachers to observe the full range of cooperating teachers for one to two weeks before student teachers and cooperating teachers are paired. There may be some confusion caused by student teachers searching for a home, but whatever confusion may occur is less important than the almost inevitable better pairing of people. Sometimes, however, we may wish to bring people together who are not at all alike. A case can be made for *our* pairing of people. For example, some of my students come to their teaching with an apparent innate linguistic training. Though endowed with an incredibly final sense of rightness or wrongness in language, these people deserve the opportunity to teach with creative, exciting teachers of the "new" English persuasion. I am not sure these cooperating teachers deserve those students, but this teaching may be the student's last chance of salvation. On the other hand, some of my students come to their teaching apparently convinced that literature in general, and American literature in particular, began in 1951 with the publication of *Catcher in the Rye*. These people need an historical perspective which a conservative, even dogmatic teacher may give them. The traditional teacher will probably not alter their basic convictions about Salinger, but that teacher may force students to see that Salinger had at least one or two forerunners in the literary world. I would, of

course, prefer to have all exciting, creative cooperating teachers, but I realize we have many mediocre cooperating teachers, as we have many mediocre student teachers. Realistically I would rather have a mediocre teacher who is willing to allow some room for experiment by the student teacher than the brilliant teacher who knows the higher truth and tolerates none who cannot see his truth. I know the bright teacher can be a joy; he can often be a pain, for everyone involved.

Third, we might consider letting one especially effective cooperating teacher handle more than one student teacher at a time. Assuming that the teacher wished to do this, and several have expressed their intention, then the only possible problems lie with jealous fellow teachers or dubious administrators. The latter can be reasoned with. The former may have to be ignored or perhaps placated. Just as there is little democracy in intelligence, so is there little democracy in teaching ability. Some got it—some don't, with the vast majority lying between.

Fourth, with all the government money available for educational experiments, we might consider asking for money to establish demonstration centers where college supervisors, cooperating teachers, and student teachers could witness a master teacher handle a specific assignment for a specific class. While this would hardly be a substitute for student teaching, it could certainly be an eye-opener for all those involved in student teaching. As with the schemes for microteaching, the possibilities of demonstration teaching have hardly been touched.

Fifth, we might consider the possibility of establishing training sessions for cooperating teachers, possibly within established courses on our college campuses. We pay the cooperating teachers a pittance at best; an additional few hours of credit might appeal to some, and there is no reason why they could not be invited to take a credit course in Supervision of Teaching or Advanced English Teaching. Such course credits would be over and above the small fee we pay them. And we would be wise to suggest to cooperating teachers that they *might* benefit from the courses, but certainly the courses would benefit from the presence of teachers who know practice and theory, not just theory alone. Assuring them that they would be an important part of the class, not just another student, is vital if the teacher is to learn anything from that class.

Sixth, we need regularly to meet with cooperating teachers before the student teaching begins. We need to let them know what we can do for them and for our student teachers, we need to let them know about the rules and bylaws of our institution as they affect the student teacher, and we need to let the cooperating teachers tell us the problems they have had and expect to have with our students. I do not, of course, mean a formal meeting where I arise and pontificate while the masses mutter and stir. Rather I mean a series of brief coffee sessions where teachers can relax, listen to my comments, and then react with some of their own. More can be done in these fleeting moments of personal and professional interplay to iron out present and future problems than in any other easy method I know.

Finally, seventh, we need to know the cooperating teacher, mediocre or brilliant, far better than we usually do. Trite as it sounds, the cooperating teacher is often a real breathing human being with real feelings and ideas. Our brief contacts with him may make us doubt all this, but that's our stupidity and not the

teacher's. Call it buttering up, call it what you will, but we need most urgently to know the cooperating teacher and what makes him tick. We need to see his side of each problem, and we need to know him well enough to see the problem before he does. Only in that way can we ever get him to see our side. I have had my share of bitter, ignorant, frustrated, recalcitrant, old-fashioned teachers. I know from my limited experience that most of them can be brought around to giving the student teacher a better chance for some fresh teaching with some new approaches and materials. It was hardly my superior brilliance, my pedagogical fame, or my bubbling personality that changed our relationship. Rather it was a simple and often overlooked thing: I attempted to treat them as people who counted, people who were important members of a team, people whose opinions deserved attention. Anyone of you can do as well, but it takes time to know the teacher. Oddly enough, this vital personal and professional relationship is often ignored by college supervisors. I don't want this point to be misinterpreted as a plea for Willy Lomanism; the college supervisor does not have to be "well-liked," but it's pleasant if he can be "liked" or at least known as a human being, not just a stick figure garbed in his metaphorical robe who strolls the halls of the high school once every two or three months.

We are faced with real problems in our real world of student teaching. What does constitute the best of all possible English methods courses? How can we adequately prepare students for their teaching? How can we get the best cooperating teachers? What is the full range of experiences we wish to provide for our student teachers? The most important question is not how can we locate the most brilliant teachers for our student teachers, but instead, how can we most productively use the teachers at our disposal for their benefit and for the benefit of our students? It is a real problem in a real world, and we had better have some real answers.

Toward Restructuring the English Curriculum

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The title of this paper was originally to have been "Toward Structuring the English Curriculum"; however, such a title implies that the English curriculum is presently without structure and this implication is not supported by fact. Indeed, English teachers have for years been functioning within highly structured situations, some of which have yielded commendable tangible results. But English, like all other subject fields, has been affected by a number of social variables which have already led to some significant restructuring and which will, in the next decade or two, bring about such astounding changes in the overall educational scene that the elements which constitute the broad area of English will likely be assigned to diverse areas outside the general framework of what are now designated English departments.

The two most notable variables which daily force educators to rethink the structures of their disciplines are on the one hand the almost frightening proliferation of material and knowledge within broad subject areas and on the other hand the changing needs of a nation which has rapidly modified its orientation from agricultural and rural to industrial and urban. Much curricular restructuring has already taken place: not many years ago course work in education, psychology, and sociology was offered by university departments of philosophy. As each of these subareas of philosophy became more highly specialized, it became autonomous from the mother department and in essence ceased to be a subarea of the subject field which had originally nurtured it. As a separate subject area, psychology, for example, is in most instances at present more closely akin to medicine than it is to the discipline from which it sprang. Whereas at the turn of the century a professor of philosophy might have taught psychology, ethics, and the history of philosophy as a matter of course, such a combination would be virtually unthinkable today at even the smallest and least prestigious schools in the country.

When we view the field of English today, we view a mother field in a position comparable to that of philosophy around 1900. English embraces a staggering variety of subareas, especially at the high school level and to a lesser extent at the college and university levels. At the high school level an English teacher, who usually is required to have had between thirty and thirty-six semester credits of English in college in order to qualify for secondary school certification, is regularly called upon to teach grammar, composition, literature, drama, speech, journalism, reading, creative writing, and numerous other subareas which fall

within the broad and general domain of English. The average Ph.D. in English would decline any position which demanded him to function with at least minimal expertness in all of the areas listed above, yet the college graduate who wishes to teach in secondary schools must be prepared to accept assignments in this broad range of subareas if he is to be employed. And often he does not know until the first day of school what he will be teaching. He must develop early in his career an unusual degree of skill in becoming an expert, often in more than one area, overnight. He often must become as well an expert in killing his conscience, which in view of his unavoidable feelings of inadequacy might tend to get in the way of his professional functioning.

Any full scale restructuring of a field as broad as English will probably have to begin at the college and university levels, whence it will gradually begin to take hold in the schools as the higher institutions continue to produce those who will teach in elementary and secondary schools. It is my expectation that the overall structure of the college and university will be more drastically reevaluated and more startlingly altered in the next two decades than it has been since the inception of universities in medieval Europe during the thirteenth and fourteenth centuries. The ultimate result of this restructuring will be that the entire focus of many disciplines will be significantly modified and that these modifications will eventually be felt and reflected at all levels of education. The most positive and beneficial effect which will accrue to the secondary school will probably be that its teaching personnel will be more specifically trained than ever before for the teaching which they are hired to do. School districts which once had fifty English teachers will, in all probability, eventually have instead twenty teachers of literature, ten teachers of grammar, ten teachers of composition, three teachers of reading, three teachers of speech, two teachers of drama, and two teachers of journalism. The breakdown will not be exactly as given here, but a breakdown into specialized areas will be made, and the generalist in English and in other fields will be virtually unknown. The growth of consolidated schools and the virtual disappearance of small community high schools has already made such specialization more of a reality than it was two decades ago.

In 1960 Albert Kitzhaber, Robert Gorrell, and Paul Roberts made a significant study of the public high schools in Portland, Oregon. An examination of teachers' transcripts revealed how little formal preparation teachers in the Portland schools had for the specific teaching they were doing. Among English teachers, for example, an examination of 143 college transcripts "revealed that only 60 of these teachers had had more than nine quarter credits in courses in composition or language—and nine credits are usually offered in the standard freshman English course, which generally is worthless as professional preparation. Only 19 of the 60 had had a total of more than fifteen quarter hours in courses of this sort."[1] Similarly deficient were teachers of speech, only 26 of 143 having received credit for more than six quarter hours of work in speech at the college level.[2] The Portland situation is not by any means an isolated one; indeed, the

[1] A. R. Kitzhaber *et al, Education for College* (New York: Ronald Press, 1961), p. 91.
[2] *Ibid.*, p. 95.

Portland schools are generally considered stronger than the national average. A study similar in essence to the Portland study but focusing on 1,200 junior high school teachers of English in Wisconsin is now being undertaken by Leonard V. Kosinski,[3] and when it is published will probably present statistics even more startling than those reported by Kitzhaber, Gorrell, and Roberts.

I have often said in public and do not hesitate to venture to say here that probably not one teacher in ten who is presently teaching grammar in the secondary school is qualified by training or experience to teach grammar and is, in all likelihood, not teaching grammar at all but rather linguistic etiquette. The average English teacher of today at any level is a teacher of literature by training; because English is usually his native tongue, he is deemed competent to teach the intricacies of its grammar. And most administrators, parents, and other non-experts who have a voice in influencing curriculum are convinced that there is a direct relationship between learning grammar and learning how to write and speak effectively, even though convincing evidence to this effect is lacking and contrary evidence is presented almost daily by those who work most intimately and thoughtfully in the field of English.[4] Note well that there is an enormous difference between "learning grammar" (rules) and understanding the structure of a language.

In view of the nature of the social change which is undeniably taking place now in the United States and which will continue at a highly accelerated rate between now and the end of the century, I feel that I can confidently predict a dizzying increase in the number of publicly supported urban colleges and universities which will be created to meet the needs of an increasingly technological society centered in urban areas. This increase, which will be necessitated by both social and economic pressures, is bound to give rise to a new type of college and university, the curricula of which will be uniquely designed to meet the needs of the communities which they serve. The traditional faculties of the medieval university—Philosophy, Medicine, Law, and Theology—were uniquely designed to serve the needs of a society poised between medievalism and the rebirth of knowledge which the Renaissance represented. As the vestiges of medievalism faded from society at large, the form and organizational structure of the medieval university was preserved essentially, being modified to meet the needs of a dynamically changing society only by the addition of courses and disciplines to the curriculum, but not changing the overall structure in such a way that the essential medievalism of institutions of higher learning has ever been fully overcome.

The future structure of the discipline now designated "English" is so intimately involved with the future organizational structure of the college and university, and especially, it seems to me, with the organizational structure of the urban college and university that I find it impossible to discuss the subject narrowly. It is my serious contention and my fervent hope that the field of

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[3] *NCTE Council-Grams*, XXVII (January 1967), 28.

[4] For a discussion of this topic see Bernard Baum's "Some Thoughts on Teaching Grammar to Improve Writing," *College Composition and Communication*, XVIII (1967), 2-6. See also Paul Roberts' "Linguistics and the Teaching of Composition," *Linguistics in the Classroom* (National Council of Teachers of English, 1963), p. 20.

English will undergo the sort of division that the field of philosophy has undergone. The impetus for this is more likely to come from the urban university than from any other source. The resultant change will inevitably be seen and felt at all levels of education.

To outline fully the sorts of curricular change which I foresee is not possible here. I can only point out that it is reasonably estimated by demographers that by 1980, only thirteen years from now, 180 million people will be dwelling in over 200 urban centers throughout the United States. Each of these urban centers will have its peculiar needs and most of these centers will be served by urban colleges and universities which will be supported only by a public which is convinced that such schools can in some demonstrable way work towards meeting peculiar local needs. Business and industry will bear a large portion of the financial brunt of supporting urban colleges and universities but will accept this responsibility willingly and eagerly if assured that the community and the businesses and industries within it will prosper through the growth of such schools. The business community will balk, and quite justifiably so, if it is forced through taxation to support an educational complex which does not provide it with the trained personnel which it requires in order to function efficiently and profitably.

The colleges and universities which are likely to emerge from this dramatically changing social situation will have little choice but to consider all sorts of innovative means of providing the sort of education which our age increasingly demands. It is my expectation that some of these schools will be structured essentially as a community of centers devoted to the study of various pressing social concerns and the teaching of subject matter which will bear some direct relationship to the possible means of meeting these concerns. Under such a restructuring, the conventional English department would disappear from the academic scene.

This is not to imply that the teaching of English would be abandoned. Rather, the elements of which English is now composed would be taught in a much more specialized manner than ever before. I would expect, for example, that a fundamental center at any college or university would be a center for the study of communication. Within this center I would expect to find a broad gamut of courses in composition ranging from the usual freshman composition type of course to advanced courses in expository writing and in teaching English to non-native speakers. The staff, of whom probably not more than ten percent would possess doctorates, would have been schooled well in composition, anthropology, and psychology as these fields pertain to communication. Composition courses would not be staffed, as they so often are at present, by candidates for doctorates in literature who are dragged kicking and screaming into the classroom to teach a subject which most of them have not themselves studied or given serious thought to since they were college freshmen. The instructors would have a strong grounding in modern grammar as well as in writing; many of them would be part-time instructors who hold positions outside the higher institution which require them to write. In this center for the study of communication would also be offered courses in areas such as journalism, computer programming, public speaking, technical writing, and basic foreign language instruction. The staff

would be headed by people with doctorates in their disciplines and these people would be active in planning the curriculum. However, most of the teaching would be done by those below the doctoral level. The essential functions of the people in the program above that level would be to experiment, to structure instructional programs, and to direct the course of the curriculum.

The center for the study of the humanities would be an essential part of the newly conceived institution which I envision. Such a center would be staffed more fully with Ph.D.'s than would the center for the study of communication. The instruction offered would be largely upper division and graduate. There would be a larger proportion of full-time, tenured faculty members in this center than in the center for the study of communication. Advanced language courses focusing more upon foreign cultures, their literature, and philosophy than upon language would constitute part of the offerings, as would courses in English, American, and Commonwealth literature, courses in the history of philosophy, history, religion, and the like.

In the center for the study of the arts one would find courses in art history, painting, music, drama, creative writing, and other related fields. Many of these courses would be staffed by those actively engaged in the arts, some of whom would be brought in for two and three week periods during which they would essentially be artists in residence giving public lectures and small seminars. The staffing of this center would be severely hampered were it necessary to hire all staff for a full semester or quarter. Imaginative scheduling would be more vital here than in most of the other centers.

A center for urban studies would be fundamental to nearly any urban college or university, and this center would draw on community resources as fully as possible for staffing. Each such center would be geared to the geographical area which it serves and would have a direct tie with the businesses and industries of that area, through which extensive internship periods would be arranged for students working towards baccalaureate degrees. In this center the student would be introduced to a broad spectrum of courses ranging from architecture and civil engineering to social work, economics, and transportation. This center would be closely allied to many of the other centers within the school and would work in cooperation with them. Its most direct tie would probably be with the center for the study of commerce and industry, which would be a fundamental part of most urban colleges and universities.

Within the complex suggested for the urban university, the scope of professional schools would be broad. Within what is now the medical school would be trained all manner of medical personnel ranging from psychiatric social workers, medical technologists, nurses, and pharmacists to practicing and research physicians. Medicine has already gone further than most disciplines in creating the broad sort of center which I have in mind and would probably be the center within the university which would undergo the smallest amount of organizational change under the scheme which I propose. Indeed, in many cases, it would be the medical school which would provide the model for the reorganization and restructuring of the other divisions within the university.

The outline proposed here is conceived to create a true community of

scholars since there would necessarily be much more overlap of the various centers than there now is of the various schools within a traditional university. Interdisciplinary interaction would, in the most ideal circumstances, spawn a new type of "renaissance man," competent within a great many diverse fields.

Change is a frightening thing to the average person. Educators who would be innovative are particularly aware of the popular resistance to change within social institutions, yet most of them realize that the institution which does not change to meet human needs will ultimately cease to exist. The Orphic religion in ancient Greece, for example, began a serious decline because it required that priests, who were alleged to be reincarnations of Dionysus, be sacrificed and eaten by the faithful, who would thereby be purified. An understandable shortage of candidates for the Orphic priesthood made it almost impossible for the religion to continue. However, when it was recalled that Dionysus was often reincarnated as a bull, and when it was decided that the act of purification could be just as valid if a bull were sacrificed, the religion had faced an existing reality, and it flourished for many centuries more. Those who administer any social institution —religious, educational, or otherwise—must accept as a major responsibility of their offices the mandate to spearhead such change as is necessary to keep their organizations vital and realistic.

Jerome Bruner comes to the heart of the matter when he writes, "As our technology grows increasingly complex in both machinery and human organization, the role of the school becomes more central in the society, not simply as an agent of socialization, but as a transmitter of basic skills. To this we turn . . . as our final basis for redefining education—the changing society."[5] Bruner, tacitly agreeing with Henry Ford, who long ago declared that history is bunk, calls for a shift away from history towards the social or behavioral sciences,[6] and in so doing implicitly gives some hope of those of us in English, for we have already witnessed in two major branches of our field such a shift. Literary criticism, since the emergence of the New Critics, has become increasingly less historical and more analytical or, to use Bruner's term, behavioral. The new grammar may also be looked upon as essentially behavioral. This is the grammar which demands its students to analyze rather than memorize, and this is much to the good.

If one would criticize the new grammar, he would likely do so on two bases: first, it is strange and unfamiliar to those who have been trained traditionally; and second, it is not concerned with correctness and incorrectness. Resistance to the new grammar comes essentially from those who have thought that they were learning or teaching grammar when in reality they were learning or teaching usage. The teaching of grammar as such requires an orientation to which only the smallest minority of teachers in our country has been exposed.

Those who resist the New Criticism often do so because they have never really understood literature and its most important literary component, style. They find that they are much more secure when they are discussing the birth and death dates of authors and the publication dates of the editions of their works than they

[5] *Toward a Theory of Instruction* (Cambridge: Belknap Press, 1966), p. 31.
[6] *Ibid.*, p. 26. See also William H. Cartwright, Jr., "Can History Maintain Its Place in the Social Studies Curriculum?" *Duke Alumni Register*, LIII (March 1967).

are when they engage in a close reading of those works. Stephen Judy points very clearly to this in a recent article in which he notes that "in one current ninth-grade text . . . of 139 'questions for discussion' following a dozen short stories, only three are aimed at discussion of style."[7] Such a statement is shocking but is very nearly universally true. Were any of us to select at random any five high school literature anthologies from the shelf of any curriculum library and run an analysis similar to Mr. Judy's, I doubt that our results would be much more encouraging than his.

The whole question of change is a very current one in our age. Social and technological change demands radical change at every level. Eric Hoffer in his seminal book, *The Ordeal of Change,* comments that "no one really likes the new. . . . We can never be really prepared for that which is wholly new. We have to adjust ourselves, and every radical adjustment is a crisis in self-esteem."[8] This generally being the case, teachers of today, along with their students, often face crises which threaten their self-esteem. Yet one can hardly deny John Dewey's admonition that "the only true education comes through stimulation of the child's powers by the demands of the social situations in which he finds himself."[9] A curriculum static either in content or organization cannot serve the student at a time when his world is caught up in the sort of cataclysmic change which has brought us from the horse-and-buggy era to the era of lunar exploration in less than a century.

Teachers more than any other group of people in our society must realize the cogency of Joseph Schwab's statement that "the dependence of knowledge on a conceptual structure means that any body of knowledge is likely to be of only temporary significance. For the knowledge which develops from the use of a given concept usually discloses new complexities of the subject matter which will call forth new concepts."[10] No teacher in our society can honestly or legitimately take upon himself the responsibility of guarding the gate with the sort of canine ferocity which I have seen exhibited by so many teachers who are actively resistant to change. Such people are denying progress and are essentially permitting personal insecurity to stand in the way of the ongoing continuum, the Heraclitean flow, which in our time more than in any past era is inevitable and, in the long run, irresistible.

The changing role of the teacher must be regularly assessed in a society as dynamic as ours. Education today cannot be aimed at imbuing the student with a sense of duty and obedience. Our society needs independent citizens who are capable of action based upon reason, knowledge, and analysis. We are an activist society, but education as we know it in the humanities is essentially not activist. If education is truly a form of human growth, then one must give ear to Jerome

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[7] "Style and the Teaching of Literature and Composition," *English Journal,* LVI (1967), 282.

[8] Eric Hoffer, *The Ordeal of Change* (New York: Harper and Row, 1964), p. 1.

[9] *My Pedagogic Creed* as reproduced in *Introductory Readings in Education,* Frederick Mayer, ed. (Belmont, California: Dickenson Publishing Company, 1966), p. 183.

[10] "Structure of the Disciplines: Meanings and Significances," in *The Structure of Knowledge and the Curriculum,* G. W. Ford and Lawrence Pugno, eds. (Chicago: Rand McNally & Co., 1964), p. 13.

Bruner's statement that "growth is characterized by increasing independence of response from the immediate nature of the stimulus."[11] The teacher becomes the guide, the person who structures the material with which he works "so that it can be most readily grasped by the learner."[12] Generalized structure and sequence are suggested by nearly every high school textbook or by the accompanying teachers' guides. However, the teacher in the immediate situation must adapt generalized constructs to a specific milieu. This means that he must understand his students and their environments as fully as possible. This probably means also that he will seldom teach from the podium in the front of a classroom, that he will seldom lecture. He will nudge his students, rather, into discovery and into self-fulfillment. He will subjugate his own ego in order to guide his students towards the development of a self-concept which will make them wish to function throughout their lifetimes on an intellectual plane higher than they might have aspired to initially.

The effective structuring of material within any curriculum depends upon the person who is doing the structuring. One cannot structure effectively nor in any long-term way that which he does not himself grasp comprehensively. If English programs are today severely lacking, the cause would appear to me to be that the term "English teacher" is too comprehensive. With the proliferation of material in the subareas of English, no one can aspire to be an "English teacher" in any inclusive sense. Our English teachers of today are, for the most part, being inefficiently and ineffectively used. They exhaust themselves performing tasks which they are not equipped by training to perform and they end each day weary, disgruntled, and humiliated. What Eric Hoffer points out about the workingman is true of people in any field of endeavor: "A workingman sure of his skill goes leisurely about his job and accomplishes much though he works as if at play. On the other hand, the workingman new to his trade attacks his work as if he were saving the world, and he must do so if he is to get anything done at all."[13] The English teacher who is working outside his field of specialization is as the workingman new to his trade. His output of energy is increased while his effectiveness and productivity are decreased.

Education is not a genteel game. It is the most serious concern of our age and the stakes in this serious game are the highest for which man can possibly play: human minds and human souls. Educators cannot procrastinate in a world whose growth and development have become so accelerated in the space of half a century that well educated people of a decade ago will be functional illiterates a decade hence unless they continue their educations to the extent of learning, for example, the third element of literacy, the effective use of computers. Whether we like or dislike the dynamism of our society, whether we do or do not approve of the rapid change of which we are necessarily a part, has no bearing upon this change. Rapid change is inevitable. Through it we can be exalted or destroyed. The world is moving at breakneck speed. We cannot stop the world even if we have the feeling sometimes that we really would like to get off.

[11] Bruner, *op. cit.*, p. 5.
[12] *Ibid.*, p. 41.
[13] Hoffer, *op. cit.*, p. 2.

What Literature—and Why? Issues in the Construction of the Curriculum in Literature

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When one is confronted with the topic "What Literature—and Why?" it is the *why* that must be faced first. In fact, whether the *what* can or should be determined in any generally applicable way is very doubtful. We can hardly hope to determine in detail the *what* in such a way that it would be widely acceptable or beneficial. But we can seek some agreement on the *why*—that is, on the principles to be employed in determining the *what*, even though the *what* may turn out to be quite different in varying situations.

We are today concerned with the training of English teachers and are therefore ultimately concerned with their college curriculum in literature. But we must begin with a consideration of the level at which the teacher being trained will teach. The growth of the student in his literary knowledge is really a continuous process, in a sense all the way from the grammar school to beyond the Ph.D. Although we may conveniently devote our attention first of all to the high school level, most of what we will be saying will be applicable, with some variation, to the junior high school and the junior college as well, and will even have a strong analogy in the college.

Much of the initial part of our task has already been performed by the Commission on English in its report, *Freedom and Discipline in English*. We need freedom in establishing our curricula so that we may adapt to various situations and so that we may continue to be dynamic, but we also need at least the minimal discipline that we impose upon ourselves in trying to establish aims and principles for constructing our curricula. The charge upon the speakers today has been to present challenging ideas so that ensuing group discussions will be lively. So if I say some things that are provocative or even outrageous, perhaps they will serve their purpose.

English teachers at every level are simply confronted with too many responsibilities. What should be their prime responsibilities? to teach the difference between right and wrong? to teach good citizenship? to train their students for a place in a particular social environment? to teach ideas, however remote from purely literary considerations? to aid the student's development of initiative in extracurricular activities? to produce a good school newspaper or yearbook so that the school will look good to the community (the taxpayer)? Are the English teachers the custodians of ethics, of character, of citizenship, of adaptation to

society, of the great thoughts of all the other fields of study, of student initiative, of community relations?

My bias is evident in the questions I raise. The prime responsibility of the English teacher in teaching literature is to teach literature. This is not to say that an English teacher may not effectively help to teach many other things, but he should be made to feel that his primary responsibility as a professionally trained person is to teach English (the language, the literature, and composition). In achieving the other worthwhile aims that a school should strive for, he should have no greater responsibility than his fellow teachers of other subjects. Robert Maynard Hutchins once said that the function of education is directed entirely toward the intellect and that even the influencing of character development is outside its direct concern.

Some of the proliferation of the responsibilities of the English teacher have been of his own making—a natural historical drive toward enlarging his province—and the natural tendency of the English teacher, with his orientation toward the humane, to take on extra burdens. But if our profession is ever to succeed in its work, it must resist these impositions and concern itself mainly with its own province, of which literature is a major part. It is popular to say today that the objective of the English teacher is to teach language, literature, and composition. And this is a good statement. But there may be a tendency to think of these three elements as virtually independent of one another. The very structure of this program today, as is true of a great many conferences, tends to suggest the separation of the three elements. Speaking on the literature component, I want to emphasize particularly its relationship to language study and to composition as well. Truly successful English teaching must merge all three, not treating them as separate elements. Language is to literature what oils are to painting; literature is language before it is romantic or classical or experiential or evocative or anything else. And literature is the prime illustration of the art of *composing* in language.

Why do we want to teach literature? Presumably not primarily to teach anything extraliterary—presumably, therefore, primarily to teach literature as an art. But does this mean that literature is on a par with the other art forms in our schools? No. For literature is unique among them in communicating with words—and therefore in communicating ideas and experiences in a manner that the other arts are usually incapable of. The result of literary study for the student is of course humanistic, but it is above all else a skill—a verbal and intellectual formation, a development of the critical faculty—truly, although the word may have for some people an unfavorable connotation, a discipline. Literature is not for the dilettante; for the serious student it is far more rigorous and demanding than, say, mathematics or astrophysics.

The report of the Commission on English stresses the pluralistic nature of English studies. We will presumably never want to work toward anything like a completely standard curriculum. We need to remain free to face the varying situations: the differing abilities of students and the varied social and geographic milieus.

One premise that we may agree on is that what we are seeking is the growth

of the student in his ability to understand, to interpret, to analyze, to evaluate—all of which are involved in the total act of appreciation of the literary work. And to achieve this growth the curriculum must be organized so that the student is always facing texts that are (1) not wholly beyond the reach of his ability, but (2) always sufficiently beyond the demands of his previous assignments so that they will induce this growth.

Common methods of organizing the literary components of English courses are (1) historical, (2) thematic, and (3) generic. All have value. The historical development of literature, and particularly of its techniques, should not be neglected. The thematic common elements in literature should also be exploited, although these may tend to stress too much the nonliterary elements in literature. But it is the study of literature by genres that is the most germane to the truly professional interest of the English teacher. History and ideas can be learned from many sources, but literature can be learned only from literature.

Of the literary genres is there any one that should be taught more than another at any particular level? I would say in a somewhat tentative way that we need to stress fiction, long or short, essays, and other types of prose more than we do. The intelligent analysis of nonfictional prose tends to be particularly neglected, yet it is perhaps the best vehicle at the lower levels for teaching rhetoric and structure. Poetry should be taught whenever the student's ability is up to the task of reading poetry not as something that differs from prose only in being rhythmical, but as something in which language has reached a relatively high level of complexity in its utilization of imagery, figurative language, and rhetoric. I submit that it is much less important for a student to know what an iamb or a trochee is than to understand the impact and potentiality of, for instance, a paradox. And the study of plays may be very far from his most elementary needs. In short, reacting to our own pleasure in poetry and drama, we may sometimes tend to try to teach these when we have not already provided a sufficiently firm foundation in the literary genres that are easier for a student.

In the matter of fiction a special caution might be voiced: other things being equal, we should always prefer the work in which the prose style and diction are most suitable for our purposes. To illustrate, I might say that of the two works that have been in the not too distant past very popular with high school students, Salinger's *Catcher in the Rye* and Golding's *Lord of the Flies*, I would find the latter by far the better choice, not specifically on the grounds of a distaste for Salinger's four-letter words, but rather because of the positive qualities of Golding's prose. Although fiction of course has a place in the curriculum, if we keep in mind our concern for language as a part of literature, fiction often has to be selected with the utmost care.

The curriculum in literature should obviously always be one of gradual, steady growth. This may involve the relative sophistication in the use of language and in historical milieu. But it also involves most importantly a growth in the understanding of rhetoric and structure. At every stage of the student's development in English he should have a sufficiently firm foundation for the next challenge, but the next item should always *be* a challenge. No one grows from continuing to read on the same level.

But are we to conclude our consideration of the high school curriculum without any specific suggestions of authors or works? Probably we cannot agree on a single work at any given educational level, and perhaps not even on any single author. And this may be as it should be: we need freedom to adapt. As long as we keep in mind our prime objective, to provide a basis for the development of the student's ability to learn what makes literature literature, then our specific selections, however varied, will be good and right.

I have said that perhaps we cannot agree even on a single author. If we can, I suppose it would be Shakespeare. But I am not altogether certain that even Shakespeare belongs in every high school curriculum. A few years ago when I was one of a group who had been asked to serve as consultants on English curriculum for a large school system, a question we were asked was: "If students are not able to read *Hamlet*, should they be told the story?" This is as stupid as enrolling students with a third-grade English reading ability in a French program. Knowing something secondhand about *Hamlet* may serve some social purpose, but hardly will advance the objectives of English.

Through the years I have also received a steady flow of letters from high school teachers who ask: "What works do you think your incoming freshmen should have read?" And I have never been able to answer this question. I have no idea. It is not what they should have read, but how well they can read, in the fullest sense of the term.

There is perhaps a false implication in some of what I have been saying. It may seem that I am stressing the difficulty and the challenge to the point where all of the fun will be destroyed. Well, fun is not the main objective, but certainly the curriculum should always keep in mind the Horatian principle of delight and should nourish the fun even if this means an occasional pause or interruption in the growth of the student's knowledge of language and literature. We should also note that there is always delight—exhilaration—in having met a challenge.

Although the principles that we have been considering are applicable at various levels, it is time now to consider briefly the implications of these for the training of secondary school English teachers.

There are already thousands of excellent teachers. If we only knew why these are excellent, we would be facing no problem. But we also know that at least some of our teachers are not excellent.

What we should do in the literary preparation of the teacher may be quite a different matter in accordance with the basic ability of the individual to be trained. A factor in the present situation has been the low salaries that have failed to attract into teacher training those of the greatest ability. A related factor is that the ranks of English teachers have included far too many who looked upon teaching English as a temporary occupation, not a professional commitment. If we were to attract into secondary school English teaching only persons of superior ability, we would need to teach them only the critical art—no small task, of course. But unfortunately many of those who are trained to teach English do not have superior ability, and it therefore becomes necessary to teach them not only the *why* but the *what*. That is to say, the superior person merely needs to be taught how to treat literature and then will be able to transfer this ability in

criticism to any text, but the person of lesser ability may in many instances have to be taught the particular piece of literature that he will later be expected to teach.

This really touches upon a much larger concept in teacher education. For example, is the teacher of mathematics well qualified if he knows mathematics only up through the level at which he will be teaching it? Or to be fully qualified does he need to know mathematics at a significantly higher level? Surely the latter. Should we not therefore hope and expect that the English teacher who perhaps has never been taught *Oliver Twist* or *David Copperfield* will be better qualified because he has been taught to cope with *Bleak House*? Far too many prospective teachers, as well as teachers who come back for further study, merely want to study exactly the works that they will teach. This reveals a horrifying misconception of what their roles should be.

I dislike concluding on a pessimistic note. But what is one to do with the prospective teacher who merely wants to be taught the texts he is going to *have* to teach? I really don't know. There is no satisfactory way of predicting what texts he is going to *have* to teach, so how can we know which ones to teach him?

The only solution is to adopt an optimistic pose, to assume that he is a person of native ability and that he can be taught to view his prospective teaching as a professional commitment, to treat him as a person capable of rising well above the level at which he is going to teach, and to continue striving to make him develop his ability to read, understand, interpret, analyze, evaluate, so that he will be able to adapt to any situation, any curriculum that he may encounter or that he himself may have to develop. And then pray. Prayer is an intense and fervent wish.

Methods of Assessing Growth in English

MIRIAM K. LEVIN, *Educational Testing Service*

In the premature retirement I shouldered in the years when my daughter was what is in pedagogical circles called a preschooler, that is, in the five years before her parents gleefully watched her totter off to kindergarten, I took on much of the protective coloration of the commuter's wife. Ensconced on our half-acre of the township, my family and I explored the dubious delights of car pools, shopping centers, picture windows, barbecues, and—more germane to my previous and subsequent professional interests—suburban English. In a community now putting down roots where once only corn and tomatoes had probed the soil, word quickly spread that the new family boasted two Ph.D.'s in English (also two shabby cars, a white, *not* a color-coordinated kitchen, and, alas, no color TV.) But, despite our lack of distinction as far as home furnishings were concerned, we were very soon a valuable community resource. Did a housewife require an authority to settle the question of *like* versus *as, lay* versus *lie, It's I* versus *It's me,* she had only to consult the Levins. Wielding the authority of our newly minted degrees, we addressed ourselves to coping with probably unanswerable questions. This phenomenon we labeled the Blue-Eyes Syndrome out of deference to Joseph Wood Krutch. You may remember that in the preface to his book on Samuel Johnson, Krutch bemoans the fact that being an authority on the learned Doctor means that people write asking you to settle a family dispute on whether or not Johnson had blue eyes. We now think Krutch had the advantage. After all, that question admits of a simple answer. To explain the ramifications of *It's I* versus *It's me* is like having to give the answer that Johnson's eyes changed color depending on the situation and context. And that, as we all know, is only the beginning.

In addition to our difficulties with the Blue-Eyes Syndrome, we also experienced the special problem that a community with a high level of education and one placing a high premium on linguistic elegance presents. That is, the patois we heard in formal situations, the dialect that emerged when people met us and in deference to our being English teachers aimed at speaking correct English, was that phenomenon known as hyper-urban, suburban, pseudo-elegant Anglo-Saxon. As linguistic geographers we noted a plethora of the characteristic symptoms: "My mother gave it to John and I when we were married," "Just between you and I, isn't . . . ," "For we parents. . . ," and "He's the doctor whom Anne says can cure anything." The fact that my husband and I regularly said *me, us,* and *who* in these situations was, I think, considered a harmless affectation. Less congenial acquaintances probably saw it as a contrived dereliction of our duty as professorial types. Some of our neighbors, I suspect, thought that such locutions represented a useless attempt to be "one of the gang" or to put people at ease.

The point is, of course, that no one really believed that *me* can ever be righter than *I*. Insult was added to injury when our kindergartner came tripping home from school. Very early in her academic career she learned to say to her father, "Daddy, did you bring something for Mommy and I?" Her model was that paragon, Miss X, who like (or rather *as*) all the quite competent teachers at school, was (or rather *were*) hyper-urbane.

With my daughter's entrance into the groves of academe I joined the staff at Educational Testing Service. Suddenly my husband was relegated to a secondary role. He was now a mere professor of English; I, on the other hand, had my finger on the pulse of the College Boards. Word quickly spread that I prepared their English tests and could be depended on for all sorts of arcane information relating to admission to the Elysian Fields of the prestige school. As the neighborhood savant, I was expected to know the fee and penalty for late registration for the tests, the center closest to Palm Beach for the December administration of the tests, and, *mirabilu dictu*, whether or not a candidate could use a pillow as a back rest during the examination. But, just as no one really wanted a full discussion of *It's I* versus *It's me*, so now no one really wanted to hear what I had to say about the nature of the tests. After all, isn't an English test a test of English? It must therefore be on "grammar." Terribly well-informed on the probable content of the exams, my neighbors encouraged their children to study fifteen vocabulary words a day, they bought workbooks with exercises on the recherché activities of *neither . . . nor*, and they concentrated on spelling demons. When, in my simple ignorance, I suggested to a tenth-grade baby-sitter who arrived with three tomes on synonyms and antonyms that she spend her next three years reading widely, I was back in my usual role. (This time, though, I was corrupting youth instead of the language.) I seemed to be condoning a weakening of discipline and rigor. Read Dickens or Golding to do well in an English test? Sooner sprinkle your conversation with *It's me*. I have become inured to disbelief. I shall watch my baby-sitters memorize vocabulary lists, hear my neighbors elude the rules for pronouns, and know something of the bitter splendor and isolation of a Cassandra.

But what is just bearable as a neighborhood phenomenon becomes less palatable with one's professional colleagues. It is very distressing to teach an in-service course in what is coming to be known as the new grammar only to have teachers lament that transformations are quite interesting, but, alas, "they will not prepare students for the College Boards." It is even more distressing to visit classrooms and have teachers say, "Of course we would like to do more work in composition and literature, but we must drill on vocabulary and grammar so that our graduates can do well in the SAT." I submit that teachers who ignore what is or should be central to the English curriculum do so out of an unexamined anxiety. Disturbed by the exaggerated pressures of the community, they fall back on the Boards and fail to formulate a good and comprehensive English program. It is simply too easy to acquiesce in drill and trivia in the name of "getting my students into a good school." In doing so one is spared the grinding tedium of marking a theme a week, one is spared the necessity to keep up, to read and to apply the material in the professional journals, to investigate the subtleties of the new grammar and the new rhetoric.

This indictment is probably unduly harsh, and I do not wish to minimize or belittle the dedication and hard work that many teachers accept once they take on a teaching assignment. But I do know that the pedagogical sins committed in the name of getting students into college are legion. The College Boards are the all too visible symbol of the hurdle-jumping required of college-bound students. Since in our society to be accepted to the prestige school is akin to beatification, if the vocabulary drills and their like really worked there might be some justification for them. But what is only a misdemeanor becomes serious malfeasance if the drills and coaching sessions do not achieve their goals. Questionable means may conceivably produce a good end, but questionable means that do not do the job of preparing a student for the test have no justification whatsoever. It is pointless to define the English curriculum in terms of getting the student over the Boards and then to have the activities in the English classroom fail to do even that. Such activities will simply not do the job they pretend to do, and the substance of my talk will be devoted to showing why they fail to qualify as adequate preparation for our tests.

What, then, is the nature of these horrendous examinations? What do they tell us about a good curriculum? How can a teacher best prepare students for them? These are some of the questions I shall hope to answer.

Before I begin describing the English Achievement tests, however, it is necessary to make two important distinctions. First of all, Educational Testing Service is not synonymous with the College Board. On occasion the relationship between the two organizations has been compared to that of the State Department and the CIA. However, since neither group will accept the opprobrium that now attaches to the cloak and dagger arm of the government, the analogy is less than apt. But, whatever analogy one uses, the point is that ETS prepares and writes, to a greater or lesser degree, the examinations for many testing programs: the Graduate Record, the National Teachers, the Law School Admission Test, and so on. Not all our tests are national examinations, but the bulk of our work has been done in this area. The College Boards are one among many tests that we prepare. It is also important to note that we are by no means autonomous in writing examinations. The organization for whom we write a test appoints a representative committee of distinguished educators who are responsible for defining the scope and nature of the examination and outlining the content to be covered in it. In the case of College Entrance tests, these committees are usually composed of secondary and college teachers representing many kinds of schools from many parts of the country. There is usually a representative from a public school, another from a private secondary school; the college members represent the standards of, for example, the large state university, the small private college, and so on. Individuals are chosen who can speak with authority on the question of what English skills a college freshman should have. They take their cues from their professional experience with college preparatory curricula; they are to construct a test that will reflect the substance of a good English curriculum. As part of their responsibilities as examiner committees, individual committee members write questions, they review the questions submitted by themselves, ETS, and others, and they review and analyze pretested materials and their statistics on a con-

tinuing basis. ETS, which also performs many of the same functions, acts as test consultant to the committee. I mention this because we frequently find that many educators have no idea of the checks and balances, the limitations and responsibilities, involved in national testing programs. This past fall I asked a new colleague why he seemed so wonder-struck after only five days at Princeton. He admitted that he had unthinkingly assumed that the tests simply ooze out of ETS; he was dumbfounded at the number of college and secondary teachers and the amount of review and discussion that any one test, any one question on a given test, involves. This is a theme I will return to later in describing some of the new tests the College Board will offer next year.

Another distinction that should be kept in mind by English teachers is the difference between the Verbal Aptitude tests and the English Achievement tests. The verbal portions of the Scholastic Aptitude test, known and revered as the SAT-V, are what teachers commonly think of as the Boards. It is here that the student is asked for antonyms, sentence completions, and analogies. It is here he reveals his skill at reading comprehension. The SAT is the most visible of the Board's offerings; it is taken by more than a million students a year. Much of what I will say about the achievement test program is equally true of the SAT, but I am not a representative of the Verbal Aptitude tests and my remarks are directed at a consideration of the English Achievement tests, a program that involves some 400,000 candidates a year.

I have already indicated that the weekly vocabulary drill and the workbook sessions devoted to "Each of us has his or her pencil" are not sensible methods by which to prepare for the English tests. It may surprise you to learn that intensive coaching sessions using even the tests themselves do not effect a dramatic improvement in a student's score. At best, going over sample questions produces a slight gain resulting from a practice effect; that is, a student's familiarity with the format gives him a slight advantage. However, the net gain in total score is usually so small as to be statistically insignificant. Every study of the effects of coaching on SAT-V and English Achievement scores reveals how fruitless much of what passes for "getting ready for the tests" is. A recent study concerning the intensive coaching of academically disadvantaged students only confirmed previous research. Whatever it is that the tests examine, then, it is something quite unlike the information retrieval involved in asking the past participle of *swim* or the meaning of *schism*.

At present the English Achievement Test is a one-hour examination consisting of some combination of essay and multiple-choice questions. Should you wish to examine the various item types, let me recommend that you look at the Achievement Test Booklet provided by the College Board. In preparing items the committee appointed by the College Board reviews older forms of the test. Their specifications change with the changing nature of English studies; they have recently, for example, recommended that the test incorporate Professor Pooley's conclusions as to what usage matters are no longer outside the limits of acceptable current usage. Two years ago, the Board, in its concern for the linguistic probity of the tests, set up a board of review to serve as an additional check on the validity of the questions; this committee of linguists also passes on

material to be pretested. After the pretests are administered to college freshmen, the individual questions are analyzed and we secure a statistical profile so that we know the relative difficulty of each question and, more important, how well the question discriminates the able from the less able student. It is this index of discrimination that permits the test assembler to have some assurance that the good student is not being penalized by a poor question. If the able students tend to omit a question, if they split between two of the five options, something is clearly wrong with the question, and the statistical profile is consequently unsatisfactory.

The statistical information often substantiates what we suspect about the status of a particular item of disputed usage. We know, for example, that the handbook stricture about *not so/as* simply does not work in a testing situation. The best students taking the test cannot as a group decide on its acceptability or currency. As a result, the item fails to do its job. In a sense, test items provide valuable feedback as to what is being taught and what the status of a particular locution is.

The question which finally goes into an English Achievement test has the imprimatur of sanctity from several august bodies. First of all, it deals with a problem that experienced college and secondary teachers suggest is a legitimate matter of concern; it involves a choice which serves to characterize good student writing. The error provided may be one that teachers frequently find in poor papers. The candidate taking the test is demonstrating his writing skills; he is diagnosing a piece of writing as he might were he revising a weekly theme. To this task he brings to bear what he knows about the way language is used by good writers. Notice that he is not asked to verbalize or even necessarily to understand a grammatical rule. For many of our more sophisticated questions there is, in fact, no "rule" on which to base a decision. There is only the appeal to a student's feel for the language, a feel that is based on wide reading and a program of writing and revision. The candidate's best training for such a series of questions is practice in writing and making revisions, activities which are a part of any good English program no matter what its particular focus. To be sure, these questions test matters of pronoun reference, the demands of parallelism, sequence of tenses, and so on, but the student is presented with a complex of problems that go beyond what is usually taught as traditional school grammar.

The Board tests are usually composed of two kinds of multiple-choice questions and either an essay or a third item type. More often than not, the English Composition test is composed entirely of multiple-choice items and this frequently dismays English teachers. By what right, they ask, can a test which involves no writing whatever be called a test of composition? Isn't it damaging to the teaching of writing in the schools for teachers and students alike to know that writing has vanished from the Boards? The history of essays in the Board testing program is an interesting one which I can only treat summarily. In their early days the Entrance examinations were composed primarily of essay questions. However, in the '40's this format was abandoned when it became clear that the reliability of the reading and grading of individual essays had fallen too low to meet an acceptable standard. A candidate's score depended far too much on

which reader happened to score his essay. This was true whether the essay was read impressionistically or analytically. Various schemes had been tried: a specified range of grades was allotted to each of various components of writing ability—organization, spelling, diction, and so on, and the grade to be given was to be the sum of these separate grades. But no matter how the reading was designed, the grades assigned by a single reader proved unreliable. The separate judgments on from seven to nine components did not improve the reliability of the total score.

As a result studies were undertaken to examine just how valid the various item types were in their measurement of writing ability. It is now clear that the most valid measure is a one-hour test, composed of forty minutes of multiple-choice items and a twenty-minute essay read impressionistically and independently by three readers. The combination of objective items (which measure accurately some skills involved in writing) with an essay (which measures directly, if somewhat less accurately, the writing itself) proved to be more valid than either type of item alone.

However, the increase in validity resulting from the inclusion of an essay is quite small. Consequently, in the interests of remaining solvent, the Board has chosen to provide multiple-choice tests for several administrations during the year. Essays are very costly to process, and only multiple readings can insure reliability, though this entails bringing more than four hundred readers to Princeton from all over the country for close to a week of steady reading. The costs involved are tremendous; the gain in validity is slight, only .02. When one adds to this the additional expenditures involved in the reading of pretest topics, it is quite clear that the expense, which must be passed on to the student, is not entirely justified. Still, for one or two of the five administrations during a given year, an essay is included. This is done as much to enhance the validity of the test as to avoid the pernicious effects of eliminating a writing exercise. It is an expensive gesture underscoring the place of frequent composition in the English curriculum.

The English Composition test, then, is quite unlike the verbal aptitude test. Whereas the student is handling matters of tone, structure, and word choice in the English Composition Test, in the SAT the emphasis is on a student's ability to understand and organize verbal relationships. The vocabulary is not particularly erudite. The size of a candidate's word stock is not being tested; rather, it is his ability to see the nature of a relationship that counts. The writers of study-guides assume something quite different; like my baby-sitters they are convinced that mastery of specific vocabulary items is the key to success. Here again, though, it is only a continuous personal history of reading that really prepares the student to cope with these questions. The more a student has watched words in action, the higher one can expect his scores to be. The weekly drill on fifteen vocabulary items may do the student some good; a steady diet of good prose is likely to do him a great deal more good.

It is clear that teachers spend valuable time preparing for the Boards because they fear that they are being evaluated through their students. A high score on the Boards, the teacher feels, will vindicate her lesson plans, units, and grades. Again,

nothing could be further from the truth. What, then, is the proper function on the tests? How should scores be interpreted? What purpose do the tests themselves serve?

The Graduate Record Examination, the Law School Admission Test, the Selective Service Test and the College Boards all have one function in common. They provide a comparative ranking for students on a national basis. The ranking is *not* an ultimate evaluation, a summing up of the candidate's achievement or intellectual powers. The tests are designed to provide information to the colleges, information that places the student's credentials in perspective. For example, suppose that an *A* student from Grand Forks, North Dakota, and an *A* student from Pocatello, Idaho, apply to the same school in the South. Because there is a special fate that presides over the lives of admissions officers, both students will have glowing recommendations and distinguished records in extracurricular activities. And to compound the difficulty of the choice, both students come from new schools built to absorb the population pressures common to North Dakota and Idaho. Without a past history of students from the new schools, the admissions officer has no way of judging the validity of the candidate's high school grades. Only with a national testing instrument can the director of admissions assure himself that the *A* in Grand Forks is equal to the *A* in Pocatello. The Board score may reveal that one student has, in truth, struggled manfully in a school with high standards to achieve his *A* average, while the other student whose Board scores are considerably below the mean may be assumed to be in a high school which under the pressure of college admission has given up the good fight and relaxed its grading standards.

There are other inequities that a national testing program may resolve. We know, for instance, that the school situation tends to favor women students. The sweet and tractable girl has an edge over the possibly brighter, but less docile, boy in a classroom situation. Because girls are more likely to complete assignments, however routine, and to be more cooperative, their grades are often higher than those of equally well-endowed but less accommodating boys. In terms of their academic records, girls may be said to be overachievers, male students underachievers. A national test to some extent rights the balance. At the very least the score presents evidence not necessarily reflected in a teacher's evaluation.

The Boards also right the balance for the student who has undertaken the rigors of an honors or advanced placement program. His grades when in competition with the elite of his school may be *B*'s; in a classroom less highly selected and one that is less demanding, he might have earned an academic record more appealing to an admissions officer. His Board scores can be expected to reveal his more intensive preparation for college work. The present Selective Service regulations underscore such a rationale. The potential draftee may submit either his class rank or his test score in seeking a deferment. Given this choice, the student enrolled in a difficult program in a highly selective school is not penalized by his class rank. Whatever one may think of the draft, student deferments, or individual questions in the test, some such measure of acceptable college work is necessary to avoid a bias working against certain students.

A similar situation obtains when a student is seeking admission to graduate

school. Students are now applying from newly created colleges and from more and more distant geographical areas. The student's major professor, remembering his own days at Harvard, may recommend the boy as suitable Harvard material. But a national testing instrument can reveal how the candidate compares with similarly recommended young men. Times have changed. There are now too many candidates, too many unknown schools submitting records, too many professors who are not aware of the level of preparation now expected of the young people attending their alma mater.

I would not, however, wish to exaggerate the role of Board scores in gaining admission. Our experience with admissions officers suggests that the colleges weigh academic records, teachers' recommendations, and class rank more heavily than the College Board or Graduate Record examinations. And this is as it should be. An academic record is the sum of various evaluations by varied teachers, a student's recommendations present a more detailed and pertinent picture of a personality and mind, a student's class rank shows something of his motivation. All are valid measures in a way that one examination taken on a particular day is not. But a national test sets this information in a wider perspective. The scores permit the college to assess an applicant's credentials in the light of whether or not this candidate compares favorably with other candidates who present what are on the surface similar recommendations.

I have throughout my talk emphasized the self-imposed restrictions and limitations a national testing organization sees as proper to its work. In saying that we seek merely to reflect curriculum and to provide a means by which one student can be equated with another, I have emphasized the modesty of its aims. But it would be disingenuous to ignore or minimize the power that the Board or ETS enjoys. We often take a more active role in educational reform than what I have previously said would indicate, and I should like to conclude with a brief description of two new programs.

As you know, in 1958 the Commission on English of the CEEB reminded the profession that English encompasses three fields of study, reading, writing, and language study. It made recommendations concerning teacher preparation and the nature of the proper study of literature and language. It was noted that the existing Board English tests examined only one third of the triad. To implement the Commission's recommendations the Board turned its attention to the creation of achievement tests in literature and linguistics.

As one of the consultants to the committee testing language study, I should like to describe to you some of our work of the past two years in order that you may have a better idea of the normal procedure in creating a national achievement test.

After considering the recommendations of the Commission on English, the College Board's special committee of review set up a subcommittee to study the feasibility of a linguistics examination. Following a recommendation that such a test be offered, an examiner committee was appointed. The committee's chairman is Henry Hoenigswald of the University of Pennsylvania; W. Nelson Francis of Brown and Archibald Hill of the University of Texas are the other college

representatives. Miriam Goldstein of Newton High School and Peter Youmans, English department chairman at Pascack Valley, speak for the secondary schools.

The committee set to work planning a test that would acknowledge the diversity in the field but reflect a nonpartisan approach to problems of terminology and system. It decided what skills it wished to examine—the relative percentage of recall, analysis, and so on. During the first year we were working in the dark on many questions. How many students had been exposed to the new grammar? What were their texts? Was their grammar predominantly structural or transformational? Obviously, this last had great relevance to the wording and format of questions on language analysis.

To provide some of the necessary background for the committee's efforts I undertook a survey of linguistics units in the high schools. From directors of Project English Centers, summer institutes, and those in teacher training in linguistics, we acquired a list of seven hundred teachers to whom we could send a questionnaire. Once the results were tabulated we could generalize about the kinds of students involved in language courses and the nature and scope of these courses. The committee was gratified to realize that despite the controversial nature of much of linguistics, and despite the paucity of secondary school materials, there is evidence of a great deal of curriculum development in the new grammar. Many school systems have defined, if not finally adopted, rather specific additions to this area of the curriculum. Typically, the administrator or teacher responding to the questionnaire spoke of a system or schoolwide program in the new grammar beginning within the next year or two. From their descriptions of new courses and from reports in the professional journals we were able to define the nature and scope of the test. We could note that, in the ninth grade, syntax receives most of the emphasis, lexicography and semantics are usually taken up in the tenth, dialects and linguistic geography in the eleventh, and history of the language in the twelfth. Since there is usually a twenty-five-year gap between research and the implementation of research findings in the classroom, the present situation demonstrates an astonishing acceleration of normal developments.

The teachers who participated in our survey were asked if they would help in the pretesting for the language test. Ordinarily high school classes are never used for pretesting, but since the test was several years away we were able to administer our newly written questions to a group very similar to one that would eventually take the test. With the completion of pretesting, a final form has emerged which will be given for the first time in February, 1968. This test will be part of the Supplementary Achievement Test series, a program where the number of students taking any one test is quite small. We take our place along with Greek as a test for students in schools actively engaged in special programs.

In both the new language and the new literature tests we have tried to give the candidate an opportunity to demonstrate his applicatory skills, to show how well he understands the relationship between facts, how well he can synthesize information, how well he can use what he knows to draw conclusions. Wherever possible we have tried to avoid the trivial, the kind of rote recall involved in traditional definitions. We agree that a question asking the student to identify

the adjectives in a given sentence tests his mastery of a litany as much as it tests achievement in a given area. However, since by their very nature, national tests must test achievement in a given area we cannot always avoid a reliance on terminology and some of the more elementary and unimaginative aspects of a field.

In describing to you how a national test is put together and the rationale for such tests, I do not want to suggest that these examinations are prototypes of The Good Test. In fact, a good test for a national testing program cannot be judged by many of the criteria that will evaluate a good classroom test. The best examination in the classroom is one that is the final and possibly best learning experience in a course or unit. In a good end-of-course examination the student synthesizes what he has learned. He may articulate relationships he had not realized before, he may draw parallels, put things together, put the things he knows into a larger perspective. With a good test he feels a sense of satisfaction. He can look back as he writes and know how far he has come. A national test can only achieve this in a limited way, if at all. But the teacher who has laid a firm foundation of subject matter, who has covered the field, whatever it may be, will have prepared a student. In a world that did not involve burgeoning populations and new schools, a national testing program would not be necessary. But we live in an imperfect world and proceed with imperfect instruments.

I began by lamenting many of the characteristics of that imperfect world, the exaggerated notions of the difficulties of students in gaining admission to college and the consequent exaggeration of the role of the Boards in college entrance. I lamented the fact that teachers and students mishear and misread the directives the tests suggest. And I bemoaned the fact that no one listens when I try to redirect the inexorable course of their labors. Now I should like to reverse things and say that it would probably be best if teachers ignored the Boards altogether. In their concern for the success of their students and children, teachers and parents have demanded that the schools divert teaching energy and time to a kind of drill that is obnoxious to educators of every philosophy. Four years of good English instruction will be the best preparation any student can have. So, although I began by urging that someone listen to what I have to say about the tests, I end by urging you to advise teachers to forget them. If I could feel assured that this would happen, I would know that the English teacher was truly doing his job, and I would return happily to working anonymously and doing mine.

Theory, Practice, and Effective Teaching of English

ARTHUR DAIGON, *University of Connecticut*

All of us here today have at some time or other brooded about just how much our instructional activities have affected the teaching behavior of those who come to us to learn to teach English or to learn to teach English better. If not, I think this meeting is a most suitable occasion to begin to brood about these matters. During one such introspective interlude which occurred after my having observed a particularly dismal student teaching performance, I remembered the arguments hurled at me during the many verbal encounters with my liberal arts colleagues and with working secondary school English teachers—heated encounters concerning English teacher education.

My liberal arts friends were unanimous in their beliefs that an intelligent teacher who was academically prepared could learn all he had to know about method and practice during the student teaching apprenticeship or from his more experienced colleagues during the first year of professional teaching. When asked where the more experienced colleagues had learned what they knew about method, it was suggested that intelligent people picked these things up from the situation itself. The working English teachers, too, were generally contemptuous of "methods" courses, at least those they had experienced, and felt that the college instructor's distance from the daily battle scene precluded his seriously contributing to tactics or even to strategies that would sway outcomes.

My answers to these arguments were the ones that most of you would have given. The academically well-prepared English teacher described by the liberal arts professors is, in the first place, a rarity because of the laissez-faire, content-is-all, devil-take-the-student approach to teaching used by too many of these same liberal arts professors. And such an academically well-prepared teacher, once found, too frequently fails in the secondary school English classroom because he is too busy playing junior-professor to teach adolescents to do all of those things adolescents must do with language.

If I become involved in a particularly virulent polemic and am sorely pressed, I usually lose diplomatic aplomb (of which I have precious little in the first place) and suggest that too many English professors having something to say about teacher education have little familiarity with the universe of the high school student; that the last time any of them had entered a secondary school was when they themselves had attended; that it probably was some kind of prep school anyway, and besides, they probably were in advanced English groups and didn't have the vaguest notion of what really went on in typical English classrooms! But, as I say, I only suggest these things when sorely pressed.

My reply to the secondary school English teachers usually makes a defensive reference to my own substantial secondary English teaching experience and to my own first hand knowledge that too many poor teaching styles and approaches can be picked up and incorporated by an undirected neophyte struggling for survival in his classroom. There are too many bad things going on in schools from which new teachers should be protected and experienced teachers rescued.

And so the battle rages, and, of course, few attitudes ever change, and certainly no behaviors change, but undoubtedly, it is good therapy for all participants.

I thought in that introspective moment that if I *were* to be swayed at all, it would be in the direction of the superior English teachers, who, it seemed to me, had something more to contribute to English teacher education and reeducation than they were presently able or encouraged to do. A busy teaching schedule, no doctoral degree, school-university status snobberies all militated against taking advantage of what the superior classroom English teacher could offer to preservice and inservice programs. The NCTE Secondary School Section's incipient revolt (*English Journal*, December 1966) is certainly part of a general mood of frustration among those English teachers who feel they should have more to say about English teaching strategies. The role of the cooperating teacher is important but limited to one student teacher a semester or year, and too frequently too little incentive is provided to encourage regular acceptance of the onerous demands made of the conscientious cooperating teacher.

It seemed to me right then that if any group could change behavior at all, it would be these superior English teachers, because that *is* the role of effective teachers—to change students' language behavior, and they were, by definition, successful at doing just that. We in college had a certain number of years of secondary school teaching experience (too few, generally), had taken many courses, had persevered through some long-forgotten research study, and we certainly knew a lot about English teaching. Some of us, I suppose, knew how to teach, but too many of us were not, by definition, outstanding English teachers or outstanding changers of behavior in matters related to language.

Our view of this nagging problem of our students' unchanged behavior, about which we are brooding today, tends to be ameliorated by the articulate and even enthusiastic responses of our charges' verbalizing attitudes and intentions as they earnestly describe which methods are valid, which materials are appropriate, and which experiences are crucial. We are further lulled by the eloquence of the methods texts, the reassuring logic of *English Journal* articles, NCTE helps and aids, and the voluminous methodological canon generally available to those who teach or who intend to teach English. And we have our articles to write, our speeches to make, our institutes to organize, our conventions to attend, and all have a logic, a structure, a coherence, which seems to confirm that things really are moving, that teachers are teaching, and that students are learning.

We all know and decry the literature courses which affect no one's literary behavior, the high school English courses which affect no one's language behavior, the educational psychology courses which affect no one's educational psychology. Has the idol of the market place, the delusions produced by language unrelated

to reality, blinded us to the possibility that we are teaching courses in methods of teaching English which affect no one's English teaching behavior?

In any case, I became convinced during those somber meditations that English teachers must somehow become more substantively involved in changing the behaviors of their mark-timing colleagues and of starry-eyed young English majors. How to do this was the question. Suggesting that such teachers should be responsible for methods courses seemed impractical, in view of university regulations about degrees and the financial loss such a move would entail. More important than these considerations was the fact that removal from their classrooms would isolate them from the wellsprings of their own creativity.

Superior English teachers could, however, contribute to a much needed canon of effective practices, a canon which could complement the already overblown canon of methodological theory. The somehow removed pronunciamentos of the methods text rarely help prospective teachers and are generally ignored by those already working in the classroom. Why not accumulate the classroom-proven practices of outstanding teachers? Why not find out what really works in classrooms, rather than suggest what *should* work? Such practices could be gathered from a wide representation of teachers, teachers who worked in urban schools and rural schools, as well as those who worked in the more privileged, atypical suburban or university demonstration schools. Teachers who have taught in such privileged, atypical schools are the ones who ultimately become the spokesmen for the profession, who write the texts, make the speeches, and possibly distort the realities of English teaching to the students sitting in their methods classes or reading their methods texts.

Adaptable to various teaching styles and teacher personalities, responsive to the pulses of living classrooms populated with the full range of student ability, and representing those teaching activities which changed student behaviors in language, literature, and composition—this arsenal of practices would surely provide the best ammunition for the preservice or inservice methods course. This, then, would be the first contribution of the superior English teacher—permitting the profession to share his successes in the classroom.

The second contribution would be to provide us with an opportunity to induce a more relevant methodological framework of what constitutes good English teaching. An examination of the common basic assumptions underlying the statements of practice could constitute the most logical foundation of method in its broadest sense. Such a methodological framework would probably not contradict, but would certainly modify what we had been assuming about method. It might tell us that the acknowledged superior teacher's view of what constituted success in the classroom differs substantially from the authorities and the texts.

And so the "Effective Teaching Survey" was born. But before describing the survey and its implications, I must justify in some detail the position that the specific practice should take at least initial priority over more general methodological considerations as a means of affecting teacher behavior.

If we want to change behavior of new and of experienced teachers, we can use either of two approaches. We can stress logical reasons and rationales based

on our experiences and the findings of research and then evolve a broad set of teaching principles—a methodological framework supported by a smattering of practices—and expect the neophyte, armed with the Principles of Good English Teaching, to function effectively in the classroom. Or we can begin with teacher behavior and evolve a canon of appropriate practice based on what is effective in classrooms and buttress this canon by an induced methodology.

The first of these approaches is the one generally used in English teacher education programs. We have our students talk about and read about the goals of a literature program and some general approaches to achieve these goals, the knotty problems of grammar, usage, dialect, unity, coherence, and emphasis in compositions, the impact of the mass media, and so on. And when our students leave us to teach their classes as interns, student teachers, or teachers, the almost universal cry is "Yes, but what do I do to implement all of this?" and the complaints about the impracticality of the methods course in the face of the immediate demands of the classroom are begun by another generation of teachers. All of our principles, our methodology, fly out the window as teachers search for the effective practices, the concrete behaviors that will enable them to survive the initial traumas of teaching and later to receive some mimimal gratification from seeing changes in the behavior of their students. This is why we in the colleges lose so many in the student teaching phase as student teachers reject the generalization of the seminar room in favor of the concrete practice of the classroom, although in the long run many of these practices may be inadequate or indeed harmful to the neophyte.

This, too, is why the experienced teachers are generally cynical about the value of graduate methods courses and take them not because they will have any impact on their classroom behavior, but because degree and salary requirements must be accommodated. They know how to play the game well; their papers are articulate, their discussions reasonable—but somehow the universe of the seminar rarely intrudes upon the universe of the classroom. Lesson plans rarely change, established routines remain fixed. Indeed, many teachers prefer the academic courses offered by college English departments as having greater relevance to their professional goals.

As we consider how to change this state of affairs, we can perhaps turn to the psychiatrist and learn from him about inducing desirable changes in people. Most of his patients require therapy rather than the painstaking, time-consuming process of "depth analysis" which seeks to change deep-seated assumptions and personality traits. Therapy, on the other hand, deals with *symptoms,* overt behavior patterns, which are to be modified. Therapy is less concerned with underlying, deep-seated drives, and assumes that the successful acting out of alternate behaviors will ameliorate conflicts and anxieties, and will provide the gratifications necessary for a sense of well-being.

I believe that a parallel exists in our training of English teachers. We are trying to do depth analysis, trying to change deeply ingrained attitudes about the process of teaching and the subject matter of English, instead of performing therapy; that is, providing our prospective and working teachers with batteries of feasible and realistic behaviors which when performed would be undistin-

guished from the behaviors resulting from assimilation of the methodological canon. We just do not have the time, the energies, the facilities, and yes, the talents, for the one-to-one-ism needed to alter such profound, such ingrained conceptions of reality—concepts crystallized and hardened through earlier educational experiences in public schools and in college, concepts encouraged by parents, mass media, and college instructors.

In view of all of this, is it realistic to spend our very limited time concerned almost exclusively with a morass of basic, often tentative principles which rarely are translated into behavior, principles which fail to answer the question, "Yes, but what do I *do* in the classroom?" Or in the face of the crisis atmosphere of most English departments, shall we be concerned with what I suggest is our primary function, equipping our teachers with a coherent and interrelated body of working practices, which when acted out reflect a coherent intellectual underpinning? What we attempt to do now is the patently impossible task of providing a new emotional-intellectual framework and hope that it will result in the development of creative practices. Our experience tells us that neither happens: the correct methodological attitudes, because they are superficial rather than ingrained, quickly evaporate in the face of the frustrating classroom experience. Thus the negatively effective practices, those which repress and discourage but permit some kind of coherent activity, become central to teacher behavior. Unfortunately it is on the success or apparent success of these practices that the teacher builds some kind of unified but negative methodological rationale—that telling is indeed teaching, that exposure to a limited number of approved classics is indeed the function of a literature program, that mechanics is indeed the major concern of composition instruction, and so on.

Let me dispel any misunderstanding: I am very much concerned about basic assumptions and underlying methodological principles. Teachers *should* have coherent ideas about the goals of a literature program, about the nature of the literary experience, about the dynamics of language change, about the principles of various grammars, about semantics, about the behavioral characteristics of young people, and so on, but if these principles are really to be internalized and functioning principles substantively contributing to teaching performance, they must surely grow from a massive involvement with concrete behaviors.

Once the prospective teacher leaves us, the possibility of developing effective practices and a methodological rationale fades as the door to his classroom shuts. Too many teachers are reluctant to exchange what are considered to be trade secrets. When exchange does occur, too often it is in general terms. Unlike other professionals—doctors, lawyers, etc.—who must perform their craft before their peers, teachers insist that professionalism calls for the closed door policy, euphemistically called "the sanctity of the classroom." Because of this, intervisitation programs and organized exchange of successful approaches are rarities.

I suppose what I am really saying is that we ought to stop giving lip service to the inductive method and begin to use it in our methods courses, that we should begin with the empirical data of classroom phenomena and induce our principles from such data. That is, if we are concerned with providing the best methodological constructs, we should begin with the best that is being done in classrooms.

Our present strategy is a contradiction of our generally pro-inductive teaching position. It is equivalent to our lecturing for two hours to passive students on the inadequacy of the lecture method and the need for active involvement by learners. This almost exclusive emphasis on broad methodological principles reinforces the proclivities of many English teachers to substitute verbiage for action, to wax eloquent about overall objectives and general strategies while ignoring the tactics of practice.

Ideally we should have an array of typical classrooms as our "textbooks"; demonstration or model classes won't do. If we cannot have such live classes, bringing in working teachers and students via television can be and has been tried. Minimally, however, all of our students should leave us, not only with a methods text, but with a comprehensive, annotated collection of practices appropriate for various grade and ability groups. Such a collection would provide the teacher with an ally in the new classroom and with opportunities for early gratifications. It is the paucity of such early successes which accounts for the high dropout rate among many of those who have the intellectual requisites for teaching but who cannot translate what they know about subject matter, students, and method into classroom behaviors.

One sign of the rapprochement between methods instruction and classroom teaching is the growing number of teacher education programs which emphasize the clinical experience. Often such experiences provide the touchstones for development of a methodological framework. The limitations of the clinical experience (interning or student teaching) stem from restricted opportunities to see and participate with many skilled teachers in varied grade and ability groups, in urban, suburban, and rural settings. Finding a skilled teacher to train the neophyte is a major problem. It is almost impossible to find a skilled teacher who is sensitive to the freedoms and disciplines which must be operative in the training situation, who himself is open to new ideas, who can suggest and help implement a wide variety of possible solutions to teaching problems. Certainly a canon of good practice would fill a need even in the best of clinical programs.

One last argument to justify preoccupation with proper practice as a means to affect teaching behavior and to achieve a working methodology. One might recall accounts of children with malfunctioning kinetic methodology—central nervous system defects which prevented effective motor performance. These children could not walk or even crawl. One could say analogically, that practice was impossible because the central methodological framework was inadequately developed. Treatment of the central nervous system did not work. What did show evidence of success in changing the motor behavior of these children was something they called "patterning." The children's limbs were firmly grasped and manipulated or patterned repetitively. After forcing the limbs into relevant activity over substantial periods of time, workers were able to report that the heretofore immobilized parts were beginning to function adequately, and that this treatment of symptoms had somehow initiated a healthy development of the previously malfunctioning central nervous system. The implications for practice and method are, I think, obvious.

Early in February of 1966, the following letter was sent to some 438 superior

English teachers in secondary schools located in 44 states, the Virgin Islands and the District of Columbia.

> Members of the staff of the School of Education at the University of Connecticut are conducting a survey of *effective classroom practices* in the field of English and are canvassing some 400 of the 100,000 who teach English in American secondary schools. *You are one of these 400.*
>
> We are asking for brief accounts of effective practices, practices that other teachers could adapt to their particular classroom circumstances. We want to know what you do in class that *works* in specific situations covering single lessons or several related lessons. We want you to tell us about your effective teaching of literature, composition, language, mass media, oral skills—any phase of the English curriculum. Of special interest are practices which were successful with non-academic or low-ability students.
>
> Each practice should be described on one of the enclosed forms. Ordinary composition paper may be used if the number of practices outruns the supply of forms. If composition paper is used, please be sure to include such information as your name, school, grade, type of class, etc. (See the printed forms for the required data.)
>
> *All accounts of successful teaching received will be published,* if not in their entirety, in part. All contributing teachers will receive acknowledgment in the final text.
>
> We would like to emphasize the limited number of teachers participating in this project and urge you to contribute to the upgrading of English instruction by making your positive classroom experiences available to the profession-at-large.

Certain obvious questions must be answered. Who are these superior teachers? How were they selected? By what criteria are their practices designated "effective"? The names of the teachers canvassed for descriptions of successful teaching experiences were taken from a list of participants in the 1965 NDEA Institutes and were especially recommended by the institute directors as prospective workers for the National Council. Furthermore, many in the select group had been individually evaluated by the director. Typical are the following evaluative comments: "first rate," "exceptional teacher," "realistic in outlook," "solid scholar," "best in institute," "articulate and very competent," "able, experienced," "good work in composition and literature," "dedicated teacher," "first class," "exceptionally talented," "a jewel, a gem," and finally "damned good." Two hundred and twenty of the 438 had some positive recommendation. Many of those without such special recognition had participated in institutes where the director, as a matter of policy, had merely listed the names and grade taught without any evaluative comment.

Here, then, seemed an ideal group, one that could be defended as being superior. Did they not have to meet certain criteria to qualify for the institutes? Did they not have more than the usual professional sense which prompted them to sharpen skills and become attuned to new developments in English instruction? Did they not receive the best training the profession had to offer? Were they not

singled out by institute directors as being prospective contributors to NCTE? And finally, did not the majority of this already élite group receive special commendation from directors for work well done? Surely a torrent of effective practices would gush from such teachers recently returned from NDEA revitalizers. Tired blood, indeed!

I remembered the CEE meeting in Pittsburgh last year, when a speaker regretfully announced that it seemed impossible to make any evaluative statements about the impact of NDEA Institutes on teacher effectiveness. Evaluation techniques seemed inadequate; the past conferences with teachers, their evaluative statements, even the follow-up questionnaires used in Donald J. Gray's *The 1965 Institutes in English* reveal very little, really. Overt statements by teachers about the effect of the institute on teaching proficiency were loaded with too many biases, too much subjectivity, too much eagerness to assuage guilt, a sense of obligation, and heaven knows what else to be considered accurate reflections of changes in teaching behavior.

Gray says, "The general expressions of approval cannot bear a great deal of weight." Nevertheless he bases his judgment that the institutes were successful on the participants' declarations that ". . . they would put to use what the faculty of the institutes taught and thought were useful. That is exactly what institutes are supposed to do." Somehow such declarations seem to be less than adequate criteria. Somehow evaluators must contend with changes in teachers' performance rather than changes in teachers' verbal behavior.

The Effective Teaching Survey was an opportunity not only to gather a corpus of outstanding teaching practices and induce from it a methodological framework, but also to determine what NDEA trained teachers are doing in their classrooms and how their views of teaching success compare with those of the authorities.

Circumstances seemed ideal for my multipronged research onslaught, for the group of teachers did not know I had obtained their names from NDEA lists. Consequently, they did not suspect I had any interest in their special training. No feelings of guilt, no eagerness to say nice things about their institutes, no inclinations to exaggerate the institutes' impact on teaching would be built into their accounts of what they considered to be successful teaching. But still, overt statements by teachers of their own teaching behaviors must be approached with caution. Because some sort of publication was promised and because in a sense I was observing their classes, it could be expected that accounts of teaching success would be embellished. To avoid such biases I decided that rather than counting and cataloging every reported behavior, I would look for working assumptions and principles. I would focus on the basic condition betrayed by the symptoms.

To put it another way, the practices sent by the teachers would be regarded as metaphor behind which lay some discursive truth, in the manner of Carolyn Spurgeon's treatment of Shakespeare's imagery and metaphor—an attempt to identify recurrent figures as indicators of the inner person, for as Miss Spurgeon says, ". . . it is chiefly through his images that he [the poet] gives himself away."

The letters accompanied by report forms and return envelopes were sent,

and I awaited results. They were not long in coming. I should have recognized one of the first replies as an omen, but I did not. It read:

> Good Grief! Without endless qualification, *NOTHING* I do works! I wish to hell I could say something does. For 16 years I've been trying to succeed a bit here with this student, and I fail a lot there with others. It's all so subjective and tentative. I'm flattered that you asked, however. Thanks.

No descriptions of practices were enclosed.

But other letters and practices did arrive. I had all but forgotten that bitter note when it became apparent that the flow of data had stopped. Seventy-four of the 438 teachers had forwarded descriptions of 168 different practices, some accompanied by photos and sets of compositions. Undaunted, I sent my follow-up letter reiterating the unique nature of the project and enclosing a form to be used if the teacher did not intend to participate in the survey. The form, which did not require a signature, asked the teacher to check one of four reasons for non-participation. These reasons were: (1) I have no time, (2) I have no relevant practices to contribute, (3) I am not interested in participating, (4) I prefer not to divulge original ideas. Additional space was provided for other reasons for non-participation. A convenient return envelope again was enclosed.

Twenty-four more participants sent in 59 more practices. The final total stood at 98 teachers, 22.3 percent of the total canvassed, contributing some 227 specific practices. I received 135 forms explaining why there would be no participation, but from 205 teachers, 46.8 percent of the group—silence.

What it boiled down to was that 77.7 percent of our elite group would not or could not contribute and 22.3 percent did contribute to the Effective Teaching Survey. Scrutiny of both groups will suggest some interesting speculation concerning NDEA Institutes and English teacher training in general.

The group that could not or would not submit practices is composed of 205 teachers who chose to remain silent and 135 teachers who supplied reasons for their abstention. Why were those 205 highly trained professionals, designated as the cream of the 1965 NDEA Institutes, silent? Even if they were too busy and the promise of publication meant nothing, a check in the appropriate box would have taken them "off the hook," conveying the positive image of the overworked but productive English teacher. My surmise is (and it is only a surmise) that the spokesman for this group was my forthright omen, whose letter, you remember said, "Nothing I do works. I wish to hell I could say something does." He, I believe, had the courage to say what the 205 chose not to say. If this is the case, one may ask what *are* these teachers doing in their classrooms? What, one may properly ask, did they take from their institute experiences? Should they not have been bubbling over with promising practices? Should they not have been eager to share their classroom successes with their English teaching colleagues all over the country and bask in the resulting recognition and gratification that come rarely or not at all to most classroom teachers? I tend to believe that if these teachers had something to contribute, they would have done so. All of the incentives were there.

Of the 135 teachers (30.8 percent of the total group) who sent their excuses,

82 teachers (18.7 percent of the total group) pleaded no time; 32 teachers (7.3 percent) indicated they had no relevant practices to contribute; 14 teachers (3.2 percent) said they were not interested; 3 teachers (0.8 percent) did not want to divulge original ideas, and 4 teachers (0.9 percent) were ill or had misplaced the materials. A ludicrous note was the phenomenon of six teachers who had neither practices nor time in which to report them. How are these unfortunate six filling their class hours? They have, in effect, acknowledged that they are very busy behaving ineffectually.

One must, I suppose, accept the excuse of "no time" sent in by eighty-two teachers, although I must admit I do so with considerable skepticism. English teachers who have something positive to report about their teaching activities, if given the opportunity, will find time to do that reporting, especially if such reports are to be publicized. I suspect that for many in this group "no time" was a euphemism for "no practices."

It must have been a difficult admission for the thirty-two who reported they had no relevant practices to report. They were, in effect, admitting professional failure, failure made particularly bitter in view of the special professional training they had recently received in the NDEA Institutes.

Those ninety-eight teachers who did participate in the study represented fifty-one NDEA Institutes. They reported successes in the teaching of literature (eighty-six practices), composition (sixty-nine practices), language (sixty-three practices), and in miscellaneous teaching activities (nine practices). The accounts ranged from succinct statements of single class preparations to clusters of preparations requiring several days to elaborate description of units calling for several weeks of classroom time. From the point of view of the established methodological canon these practices ranged from the grossly prosaic (rote learning of grammatical definitions, reliance on workbook exercises, etc.) to daring gambits into synesthesia, idea-centered units, and student involvement in book selection.

Eight teachers specifically mentioned their NDEA Institutes as the sources of the practices they were describing. Two of the NDEA-attributed practices concerned literature, five dealt with composition, and two with the nature of language. Two of the eight teachers had attended the same institute. One teacher's practice stemmed from a tape of speech variants of twenty people participating in a science institute meeting close to her own English institute. I suppose we may say that, tangentially at least, the English institute made this practice possible.

What follows is a brief resume of 224 practices contributed by 98 teachers. Of the 86 practices related to the teaching of literature, 23 were concerned with independent reading and book reporting, 19 with poetry, 11 with the short story, 11 with drama, 8 with certain standard works, 5 with the novel, and 9 were concerned with miscellaneous literary topics.

Some of the underlying assumptions and implicit concerns suggested by the accounts of successful teaching in the area of book reporting are: (1) the importance of idea-centeredness, (2) emphasis on oral rather than written reporting, (3) the need to use dramatizations, reports patterned on TV formats, group reports, and discussion as devices to bring books to life for the reporters as well as for the audience. A minority group did stress the highly structured, formal

written reports. Success in the related activity—encouraging independent reading—seemed to hinge on (1) classroom libraries which promoted and developed the students' own reading tastes and made books accessible and (2) time in class for students both to read and to discuss books of their choice (several mentioned paperbacks as being especially appropriate for the classroom library). Thus teachers working with students' reading tastes and reports of their reading acknowledged the need for group give-and-take and the need to provide and encourage books that are developmentally appropriate, rather than those that are merely prestigious.

The reports of effective teaching of poetry suggested five major principles: (1) Poetry chosen for study should address itself to the actual or potential concerns and interests of its readers; that is, it should be idea-centered, rather than device- or analysis-centered. (2) The application of poetry to contemporary events and personalities—indeed, the feelings, aspirations, and doubts of the students themselves—is essential to the teaching process. (3) Helping the students create their own poetry about the world they know or imagine they know changes attitudes about the value of poetry. (4) Close analysis is necessary for meaningful response to the multiple possibilities of poetry. (5) A study of musical rhythms and song lyrics (popular and old ballads) is a useful way to approach poetry.

Only five practices dealt with the study of the novel and no common approaches or behaviors were apparent.

The twelve accounts of the treatment of drama in the classroom emphasized (1) opportunities for students to act out the plays they read or to dramatize other forms of literature or to dramatize situations with which they were familiar, (2) recordings and film versions which help bring drama to life, and (3) plays with obvious contemporary applications *(Death of a Salesman, The Crucible, Our Town).*

The eleven accounts of teaching the short story generally assumed the importance of the concept of structure of this literary form. They were much concerned with theme, point-of-view, plot, character, symbolism, etc. In addition, five practices made provision for individual response and interpretation subject to textual corroboration.

Eight accounts described teaching such standards as *The Odyssey,* Greek, Roman, and Norse mythology, *Beowulf, The Canterbury Tales, The Vision of Sir Launfal, The Courtship of Miles Standish,* etc. Most of the practices imply that individual and group projects, connecting works to current literature and events, and strong emphasis on general human behavior are essential in order to bring the classic to life for students. A small minority stressed close and isolated study of those literary devices germane to the works.

In the study of language, teachers reported most frequent success in the following areas: sentence analysis, ten practices; sentence synthesis, eight practices; vocabulary, fifteen practices; usage, nine practices; dialect study, five practices.

Nine of the ten accounts of sentence analysis reflected applications of the new grammar. Grammatical function was determined by position, affix, word signals, etc., rather than by meaning. Analysis of nonsense sentences underlined

this approach and was mentioned in two instances of sentence analysis. Four accounts called for inductive teaching.

All eight effective techniques having to do with sentence synthesis used the terminology and rationales of traditional grammar. Sentence building was accomplished by the addition of lexical, phrasal, and clausal elements to basic sentence units.

Of the fifteen vocabulary practices, ten stressed word study in some sort of context, seven provided for student exploration of newspapers, magazines, TV, and current reading to establish their own lists. Seven practices required lists to be supplied by teacher or texts. Three suggested vocabulary games; three called for simultaneous spelling-vocabulary consideration, and eight incorporated quizzes or tests into vocabulary instruction.

Violations of accepted usage were treated in nine practices. Three stressed class correction of sentences produced by the students. Three stressed class discovery and correction of violations found in outside sources, the novel *Babbitt*, the recording of *My Fair Lady*, and newspapers and magazines.

Of the five practices concerned with dialect, two emphasized student field work in the community and two stressed study of dialect encountered in literature and in special units on dialect found in certain textbooks.

A small group of practices describing study of propaganda, persuasion, advertising, phonetic transcription, and spelling was also included in the rather loose "language" category.

Sixty-nine practices dealt substantively with composition. Twenty-two of these described composition activities which were related to experiences with literature. The most popular single employment of literary materials was as models to be studied and imitated, such study and imitation directed toward rhetorical patterning. Seventeen practices described procedures concerned with transferring rhetorical characteristics from the model to students' writing. Two practices described changing the point of view from one literary character to another; two practices asked students to write on themes suggested by clusters of readings; another two were concerned with writing sketches of characters encountered in literary works, and two practices stressed writer, audience, and purpose as determiners of word choice, syntax, and tone.

Fourteen practices dealt with the writing of description. Of these, eight emphasized the immediate world of the student (his bedroom, his classroom, his block, his friends). Five stressed awareness of sensations received by one or more senses, and four were concerned with writing single well-constructed sentences which had descriptive impact.

Thirteen practices emphasized the process of building a composition through careful consideration of the role played by each sentence. Of these, eight stressed the act of revision. Of the eight, four suggested that other class members as individuals or in groups participate in the revising of a given student's composition. Two suggested working on class compositions with sentences offered by individuals to be considered, revised, rejected or approved by the class.

Four practices described writing involvement with business-related materials—letters, orders, and forms.

What did all this prove? I do not believe it proved anything conclusively. It did, however, suggest several desirable courses of action:

The first course of action should be a reexamination of the purposes and instructional designs of NDEA Institutes to the end of stressing subsequent teacher behavior in high school classrooms. It is significant that of 490 staff members of 1965 NDEA Institutes questioned by Gray about the value of previous secondary school experience, 69.5 percent felt that such experience would have been "helpful" or "necessary." Some 62 percent of these NDEA staff members had fewer than five years of secondary school experience; 40.6 percent had no secondary school teaching experience.

Just as students in high school do not learn English merely by being told, our teachers do not learn to teach their subject unless the ideas, theories, and principles germane to literature, language, and composition are given what Clive Bell would call "significant form," significant in this case to the very special circumstances of teaching English in all of its ramifications to kaleidoscopic masses of secondary school students.

To reply by saying that the primary purpose of the 1965 Institutes was to teach the disciplines of English is as naive as attempting to separate the content from the form of a sonnet. I submit that Northrop Frye's *Anatomy of Criticism*, used in some institutes, is an admirable text for prospective critics and doctoral candidates but is totally inappropriate as a text for secondary school teachers who must somehow initiate students into what Louise Rosenblatt has called "the performing art of literature." Too often this kind of erudition, if ever achieved by the institute participant, is used to produce literary snobs who prefer to talk *about* literature rather than read and be moved by it. Over emphasis on close reading, on symbol and archetype safaris, too often produces pedants rather than responsive readers.

Gray reports that "the workshops were planned to connect the courses of the institutes to one another and to translate the ideas and information set out in the institutes' classrooms into ideas and information useful in the participants' own classrooms." And these workshops, Gray asserts, "were the least successful part of the curriculum." Some institutes ignored this vital phase of instruction by ignoring the workshop entirely. It seems obvious that the institutes' task was to improve English instruction by affecting what teachers do in classrooms. Our students do not learn literature by filling notebooks with other people's erudition, and teachers do not really learn the disciplines of English, vis-à-vis teaching in secondary schools, by accumulating academic insights divorced from the significant forms dictated by the reality of adolescents who have not elected English but who, by law, must take it. What teachers do get from this kind of instruction is similar to what high school students get from it—a glibness about language and literature. What these teachers need is help in developing strategies which will change both their own and their students' literary and linguistic behaviors.

Protests that in time these insights will take hold, that knowledge about language and literature will ultimately be translated into behavior are just not supported by what every successful teacher knows—that immediate application is crucial to crystallize learning. Without it, the idea or principle or fact remains

just that, something to be talked about, having no functional referent, and if not employed, soon forgotten.

The second course of action suggested by the survey entails "before and after" studies using control and experimental groups which should be part of any institute's evaluative machinery. Appropriate indices of good teaching could be used as the criteria, so that a pack of compositions, a class's supplementary reading record, the titles of books read in class, a record of the kinds of writing experiences assigned, the teacher's planbook, could be submitted by each teacher or a sample of teachers in the institute and by a control group before and after the institute to help determine significant change in teaching behavior, which after all is the sole justification of any teacher education program.

Gray suggests that future institutes be evaluated by a series of questionnaires and observations by various combinations of specialists. The failings of the questionnaire have already been indicated and are acknowledged by Gray. The observers, I fear, will see what they are predisposed to see. Somehow future evaluations must contend with the before and after teaching behavior of institute participants. I believe the Effective Teaching Survey suggests appropriate means for such future evaluations.

The third implication of the survey is that teachers do have something to contribute to English teaching training. Many imaginative, indeed brilliant strategies were submitted to the survey. Although this study did not find nearly enough really superior teachers through NDEA, and we are still far from achieving a canon of practices, such teachers and such practices do exist. Certainly greater efforts must be made to harvest these scattered efforts and make them available beyond the confines of single classrooms.

The final implication of the Survey is that not enough teachers have something they are willing to point to as evidence of their professional success. The teacher's view of his success cannot be measured with the courses and the degrees he has accumulated, nor with the number of years he has been teaching, nor with his fluency about English teaching, but with the classroom behaviors which in his estimation have affected students. We must somehow provide him with a repertoire of the best possible behaviors so that more and more students will be affected and more teachers will begin experiencing the gratifications essential to their own well-being as well as to the well-being of their profession.

And now, finally, the unkindest cut of all. Many of you are surely aware of a certain basic contradiction in my efforts to affect your behavior relative to English teacher training through the exhortation to consider working practices (another case of lecturing on the inadequacy of the lecture method). Consistent with my faith in the shared concrete practice as the most effective way to change behavior, I am going to ask you to describe on forms which will be distributed a practice *you* find rewarding as you work with prospective teachers. I will duplicate these and send copies to all who write their names and addresses in the appropriate blanks. What should be my assumptions if you fail to participate? Am I to assume you are too busy, are not interested, or have nothing to contribute? Really, I promise not to make the results the subject of another talk.

Such a compilation will provide something potentially much more productive

of change in you than this speech. What we will have are the practices deemed successful by experienced instructors, practices which when you receive them, may be perused, considered, rejected, selected, or modified according to your own talents, proclivities, dispositions, and so on. If some are adopted and become part of your successful teaching repertoire, undoubtedly their performance in your classrooms will enrich the broad framework of conviction each one of you has about what is entailed in the making of an English teacher.